

course catalog
san francisco art institute

summer 2004
fall 2004
spring 2005





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ACADEMIC CALENDAR

SUMMER 2004

June 1 – 11

SUMMER INTENSIVES

June 14 – July 9

First four-week session

July 12 – August 6

Second four-week session

June 14 – August 6

Eight-week session

August 9-14

Art Writing Conference

August 16 – 27

SUMMER INTENSIVES

Please refer to the summer course description supplement and timetable for a complete schedule of Summer 2004 courses. This information will be included in registration materials for continuing students. Copies are also available in the Registrar's Office.

FALL 2004

August 31-September 3

Orientation activities for new students.

September 6

Labor Day holiday

September 7

FALL SEMESTER CLASSES BEGIN

First day of late registration; late fee applies.

September 21

Last day to register or add courses/sections.

Last day of late registration.

Last day for seniors to petition for Pass/No Pass grading option in upper division courses.

October 5

INSTITUTE CENSUS. Last day to drop a course, including upcoming January intensive courses; courses/sections dropped after this date are assigned a neutral "W" grade.

October 18-22

Mid-semester grading period.

October 18

Last day to apply for optional liberal arts component of Independent Study for Spring 2005.

November 1

Last day to apply to MFA or Post-Baccalaureate graduate programs for Spring 2005 entry.

Last day to apply for studio component of Independent Study for Spring 2005.

November 12

Last day to withdraw from courses/sections, including intensive courses, with a neutral "W" grade on the transcript.

November 16 -19

Early Registration for Spring 2005 for continuing graduate degree/certificate students; see instructions in Registration Packet distributed in student mailboxes.

Petitions for Spring 2005 graduation (MFA degree and Post-Baccalaureate certificate) due in Registrar's Office.

November 25-26

FALL BREAK

Thanksgiving Holiday

November 29-December 3

Early Registration for Spring 2005 for continuing undergraduate degree students; see instructions in Registration Packet distributed in mailboxes.

Petitions for Spring 2005 graduation (BFA degree) due in Registrar's Office.

December 6-10

Early Registration for Spring 2005 for continuing non-degree students; see instructions in Registration Packet mailed to your home address.

December 13-January 14

Early Registration and advising for Spring 2005 for new students in the Admissions Office. See registration instructions in this Course Catalog.

December 17

Last day of instruction for semester-long classes. Fall semester's January intensive classes begin after Winter Break.

December 20

Early Registration for new students for Spring 2005; see Registration Instructions in Course Catalog.

December 20 - January 2

WINTER BREAK

January 3

JANUARY INTENSIVE CLASSES BEGIN

January 14**FALL SEMESTER CLASSES END**

Last day to remove incomplete grades from Summer 2004 and Spring 2004; grades are changed to I/F (incomplete/failing grades).

SPRING 2005**January 11 -14**

Orientation activities for new students.

January 17

Martin Luther King Holiday.

January 18**SPRING SEMESTER CLASSES BEGIN.**

First day of late registration; late fee applies.

February 1

Last day to late register or add courses/sections.

Last day for seniors to petition for Pass/No Pass grading option in upper division courses.

February 11

Last day to apply to MFA or Post-Baccalaureate graduate programs for Fall 2005 entry.

February 14

President's Day holiday.

February 15**INSTITUTE CENSUS.**

Last day to drop a course/section including upcoming March intensive courses; courses/sections dropped after this date are assigned a neutral "W" grade.

March 1

Financial Aid priority date and Cal Grant filing deadline for 2005 - 2006 academic year. Petitions for graduation in Fall 2005 (Post-Baccalaureate certificates and BFA degrees) are due in the Registrar's Office. Late filing fee applies after this date.

March 11

Last day to apply for optional liberal arts component in Independent Study for summer 2005 or Fall 2005.

March 7-11

Mid-semester grading period.

March 14 - 25**SPRING BREAK****March 14-25****MARCH INTENSIVE CLASSES.****March 31**

Last day to apply for the studio component of Independent Study for Summer 2005 or Fall 2005.

April 18-21

Early Registration for Fall 2005 for continuing graduate degree/certificate students; see instructions in Registration Packet distributed in mailboxes.

April 22

Last day to withdraw from courses/sections with a neutral "W" grade on the transcript. Last day to apply to Post-Baccalaureate/MFA graduate programs for Fall 2005 entry.

April 25-29

Early Registration for Fall 2005 for continuing undergraduate degree students; see instructions in Registration Packet distributed in mailboxes.

May 2-6

Early Registration for Fall 2005 for continuing non-degree students; see instructions in Registration Packet distributed in mailboxes.

May 2

Early Registration for new students for Fall 2005; see Registration Instructions in Course Catalog.

May 13**SPRING SEMESTER CLASSES END****May 21****ANNUAL COMMENCEMENT****May 20-28**

Annual MFA Exhibition

May 20-28

Annual BFA and Post-Baccalaureate Exhibition (Spring Show)

GENERAL INFORMATION

SUMMER 2004

The following policies and procedures are excerpted from the SFAI Campus Handbook and are appropriate for the various activities related to registration for classes.

Admission

Summer 2004 courses are open to new and continuing SFAI degree students and to non-degree students, provided that the stated prerequisites are met to the satisfaction of the instructor and the course is appropriate to the student's degree program. Course enrollment is further subject to space availability.

College Credit Units and Transcripts

Credit is offered as the semester unit. Undergraduate courses are numbered 1-399. Post-Baccalaureate certificate courses are numbered 400-499. Graduate courses are numbered 500-599 and are available only to students admitted to the Art Institute's graduate programs. Grade reports for courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Registrar's Office.

Policy Statement

All students are urged to read the general regulations found in the *Student Handbook* and the *Course Catalog*. Unfamiliarity with sections pertaining to their interests and requests does not excuse students from the obligation to follow the described policies and procedures.

Although every effort has been made to ensure the accuracy of the *Student Handbook* and the *Course Catalog*, students are advised that the information contained in them is subject to change. **The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.**

Changes and Additions to Course Catalog

Note: Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering

Non-Discrimination Policy

It is the policy of the San Francisco Art Institute to provide all students and staff with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with *documented* learning disabilities requiring specific accommodations should see the Academic Advisor prior to registration. Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

FALL 2004 AND SPRING 2005

The following policies and procedures are excerpted from the *SFAI Student Handbook* and are appropriate for the various activities related to registration for classes.

Registration

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (Early Registration) and to take advantage of course selection by registering by appointment (priority established by units earned) during Early Registration. Registration beginning with the first day of classes is Late Registration. Dates and procedures for registering are found in the Fall 2004 and Spring 2005 Registration Instructions and Calendars.

Students returning from a leave of absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute must re-apply at the Admissions Office and follow the dates and procedures describing registration for "new" students.

Academic Advising

Academic advising at the Art Institute is a continuing process of assisting students in degree planning and course selections. Graduate and Post-Baccalaureate advising is mandatory prior to every registration, and the signature of the Graduate Program Director is required on the registration form. Undergraduate advising is not mandatory; at critical points in the degree program, however, the Academic Advisor will notify the student in writing that a meeting is recommended, and attendance is noted.

For newly admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a curriculum record listing courses accepted in transfer and course requirements and electives remaining. For continuing students, an updated curriculum record is provided in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day and time of early registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the Academic Advisor because of unsatisfactory academic progress. It is recommended that every undergraduate meet with the Academic Advisor prior to registering to plan the successful and timely completion of all degree requirements.

Adding and Dropping Courses

Students may add or drop courses only by filing a written notice of program change (add/drop) with the Registrar. Changing from one section to another of the same course requires adding and dropping. Courses may be added only during the first two weeks of the semester; courses may be dropped through the fourth week of the semester. After the fourth week, a student may withdraw from a course until the eleventh week, and a neutral "W" symbol is assigned; after the eleventh week, an "F" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping and withdrawing from classes.

It is always the student's responsibility, however, to notify the Registrar's Office and complete appropriate forms when dropping or adding courses, or withdrawing from the Institute.

Adding/Dropping Intensive Courses

Unlike regular semester-long courses, intensive courses may be late added after the second week of the semester, on a space available basis, until the first class meeting of the intensive course.

Unlike regular semester-long courses, however, intensive courses may not be dropped after the fourth week of the semester. For example, if you are registered in an intensive course beginning with the fourth week of the semester, you may no longer drop the course. You may only withdraw from the course until the eleventh week, receiving a neutral "W" grade. If you withdraw after the eleventh week, an "F" grade is assigned.

Please consult the Academic Calendars for Fall 2004 or Spring 2005 for the exact dates for adding, dropping, and withdrawing from intensive courses.

Withdrawing from the Institute

Students wishing to permanently withdraw from the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the Student Handbook for further discussion of the policy and procedures. Please consult the Academic Calendar and Refund Policy/ Schedule for information related to the date of withdrawal.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

Leave of Absence from the Institute

Students wishing to temporarily discontinue registration at the Institute must formalize their request on a form available from the Registrar's Office. Please consult the form or the *Student Handbook* for further discussion of the policy and procedures. Students who are new to the Institute for the semester cannot be granted a leave, but will have their term of entry to the Institute deferred. Completing the form is required, however, if the student has enrolled and begun attending classes.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of leave of absence from the Institute.

International students follow a different leave policy, as required by the Immigration and Naturalization Service (see section following).

International Students

In order to maintain F-1 visa status with the Immigration Service and I-20 certification by the Institute, international students are required to maintain full-time enrollment status (four courses or the equivalent of twelve semester units) in each semester until graduation. There are several exceptions to this rule that require documentation and approval by either the undergraduate or graduate academic advisor PRIOR to the student's enrollment at less than full time. Final approval for any exception is granted by the Registrar as the Designated School Official (DSO) for the Institute. Additional rules and advising regarding these rules are available in a publication produced by the Registrar's Office: "SEVIS and the International Student at SFAI." Specific concerns not answered in this publication may be addressed to the Registrar at regist@sfa.edu.

English Language Requirements for International Students

Students who score between 490-600 on the TOEFL exam are required to enroll for a minimum two semesters in the English as a Second Language (ESL) course.

Additionally, students who score greater than 490 but less than 549 on the TOEFL exam are required to enroll in an intensive ESL course prior to the first day of their first term at SFAI. Details of available ESL Intensive courses are available from the Office of Admissions.

In addition, there may be restrictions on the number of units and courses taken concurrently with ESL. Students who fail ESL the first semester are required to repeat the course for a second semester. ESL is a degree requirement for students who score below 600 on the TOEFL. Failure to pass the course after the second semester can result in dismissal.

Competency Examinations

(To satisfy graduation requirements only.)

Writing Placement Examination

Entering SFAI undergraduate students are required to take the Writing Placement Examination and subsequently follow any course adjustments dictated by the results of the examination. Students who need academic assistance may be directed to the Center for Individual Learning or to the Writing Skills Workshop (ENGL-10), a no-credit/no-fee course.

Assessment in Undergraduate Liberal Arts Courses

The primary means of assessment in undergraduate liberal arts courses in the humanities and the social sciences con-

sists of take-home expository essays, which test the students' understanding of course materials. Generally speaking, instructors will assign approximately ten to fifteen pages of written work in no fewer than two essays, and at their discretion, may also assign examinations where appropriate.

Policy Statement

All students are urged to read the general regulations found in the Student Handbook and the Course Catalog. Unfamiliarity with sections pertaining to their interests and requests does not excuse a student from the obligation to follow the described policies and procedures.

Although every effort has been made to ensure the accuracy of the *Student Handbook* and the *Course Catalog*, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policy, requirement or financial regulation whenever necessary and as the requirements of the Institute demand.

Through the Variance Petition process, the Variance Committee may grant reasonable exceptions to undergraduate academic regulations. The Variance Petition is available in the Registrar's Office. All exceptions to academic regulations/ curricular requirements for MFA and Post-Baccalaureate students must also be approved by the Graduate Program Director. The Vice President for Finance and Administration has established a similar process for financial matters and may have requirements over and above those set out in academic regulations.

Changes/Additions to the Course Catalog

Many courses have additional information in the form of syllabi and/or course outlines, reading lists, anthologies, etc.

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met
2. Change instructors
3. Change the time and/or place of any course offering.

Concurrent Registration

Courses taken concurrently at neighboring, accredited colleges and universities may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition rate or immigration status.

Concurrent registration may not be used at all during senior residency. It may be used while on leave. Please consult the Registrar's Office for details.

Non-Discrimination Policy

It is the policy of the San Francisco Art Institute to provide all students and staff with equal educational, financial aid, and employment opportunities in all its programs and activities regardless of religion, race, national or ethnic origin, gender, sexual orientation, age, or disability.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Finance and Administration, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with *documented* learning disabilities requiring specific accommodations should see the Undergraduate Academic Advisor.

Qualified disabled students who require special accommodation in order to participate in the Art Institute's programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

Student Health Insurance

SFAI provides a student accident and health insurance program. All degree-seeking students who are enrolled in six or more units and all international students will be automatically enrolled, and their SFAI accounts will be charged. The annual premium for 2004-05 is \$950: \$395 for fall, and \$555 for spring and summer. Only students who have other insurance may waive this coverage. A waiver form and supporting documentation must be submitted to the Student Accounts Office no later than September 21, 2004, in order to delete the charges. For students who enroll for spring 2005, the waiver must be returned by February 15, 2005. Waivers, once granted, are valid for the entire 2004-05 academic year. All students participating in the program will be given a brochure describing benefits, procedures, etc. Students who wish to enroll a spouse or children or who are taking less than six units and wish to enroll voluntarily should contact Student Services for rates and application forms. For information regarding coverage, claim forms, etc., contact the Student Services Office or

Somerton Student Insurance Services (800-853-5899). Directories of preferred providers are available on line at www.bluecrossca.com. A list of hospitals close to SFAI is available in Student Services, Reception, Library, Security, and from the Area Managers.

MFA/Post-Baccalaureate Studio Space

The Graduate Studios at SFAI provide workspace for both the Post Baccalaureate and Master Degree programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living.

MFA students may keep a studio for four semesters and Post-Baccalaureate students for two. If an MFA student continues his/her study longer than the typical program, he/she can be assigned a studio only after all students in semesters 1-4 are housed. A \$50.00 deposit must be paid before new or replacement keys are issued, and only registered students are permitted to have keys. Students must be registered for at least nine credits to be eligible for a studio and students on leave of absence are not eligible for studios. Students returning from leave of absence are responsible for contacting the Studio Manager to reserve studio space.

Studios are accessible 24 hours/day. Workshop equipment areas, and checkout areas are typically open 9 am-10 pm Monday through Friday and 12am-6pm on weekends and are closed on all holidays and scheduled periods of maintenance.

Graduate Facility Information by Department

Digital Media: The Digital Media Studio has 41 G5 Dual Processor Power Macs each with Super Drives, 1.5 GB RAM, dedicated hard disk storage, and 17" LCD Apple Displays. Peripherals include Professional Mini DV editing workstations, flatbed and film scanning equipment, Analogue to Digital media conversion support, and a broad range of multimedia software applications. We support the SFAI Imaging Center, which houses one Epson 9500 and two Epson 7500 printers in addition to two Epson 3000's and a Polaroid 7000k Pro Palette film recorder, which accommodates 35mm and 120mm films.

Orientation for the DMS Lab is mandatory and is provided at the beginning of each semester.

Ceramics: Limited space is available. See Graduate Program Director and Area Manager regarding space and facilities use. Department orientation is required.

Filmmaking: The Filmmaking Department has an area at the Third Street Studios which includes two 16mm editing suites, one with a six plate Steenbeck and one 8 plate Kem Flatbed. It also has a screening/lecture room, a shooting studio with both a blue& black screen, and an installation space for time based work, as well as access to several group Final Cut Pro stations at the facilities.

Liberal Arts: The writing lab is open throughout the academic year to assist students with writing assignment in both academic and studio courses. See the monitor for hours and sign-up information.

New Genres: Equipment and limited space are available. See Department Manager regarding space and facilities use.

Painting: Limited space is available. See Graduate Program Director and Area Manager regarding space, facilities use, and further questions.

Photography: The 800 Chestnut Street Photo facilities include 11 color darkrooms, 8 black and white darkrooms, and a Group darkroom with 10 black and white enlargers. There are 42" Kreonite processors for black and white and color papers. Mural facilities will accommodate color prints up to 40x60" and black and white prints up to 50x90". Other facilities include a slide copy stand, matt cutter, dry mount presses, and a lighting studio. Camera and studio equipment available for checkout includes numerous 4x5 view cameras; Hasselblad, Mamiya, and Yashica medium format cameras; various 35mm equipment, and a large assortment of studio lighting kits, tripods, light meters, and other accessories. The Photo Department also has a digital facility equipped with G5 computers, Epson 2200 printers, and Epson 3200 scanners.

The darkroom at the Third Street Graduate facility has two color and two black and white enlargers and can accommodate prints up to 20x24". Graduate students may use all facilities at both the Chestnut and Third Street campuses. An orientation/training session is mandatory before using either facility. Please contact the Photo Area Manager for more information.

Printmaking: During the regular semester, the main studios in the Printmaking Department are accessible 24 hours a day, 7 days a week, by currently enrolled Printmaking students and Printmaking Graduate students. The Printmaking Department has a computer and printer in the Imaging Center specifically designated for output onto transparent media for photo-printmaking processes. Monitors will also be scheduled during Adult Community Classes as needed. Please see the Area Manager regarding facilities use and any other questions.

Sculpture: Limited space is available. See Graduate Program Director and Area Manager regarding space and facilities use. Department orientation is required.

REGISTRATION INSTRUCTIONS

SUMMER 2004

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters or summer term of the Institute. Registration, as well as changing registration by adding or dropping courses, requires an appropriate form to be filed with the Registrar's Office. The date on which the completed form is filed determines the appropriate academic or financial result of the action.

The Art Institute does not automatically drop students who elect not to attend following registration. Consequently, it is always the student's responsibility to notify the Registrar's Office when adding or dropping a course or withdrawing from all courses for the term.

Continuing degree and certificate students of the Institute should take advantage of the priority date and time assigned for their Fall 2004 early registration and register for the Summer 2004 term at the same time.

When considering registering or adding a course, please also be aware of the Tuition Refund Policy governing the financial result of dropping one course or all courses for the summer term.

Early Registration for Continuing Degree and Non-Degree Students

All students are encouraged to register well in advance of the beginning of classes in order to take full advantage of course selection; many classes fill early. The following are *early registration dates*:

MFA and Post-Baccalaureate students:	April 20-23
BFA students:	April 26-April 30
Non-degree students:	May 3 onwards

Registration continues until the first day of each class.

Registration in Person

Registrations are accepted in the Registrar's Office between the hours of 10:00 a.m. and 3:00 p.m. PST, Monday through Friday. The office is located just inside the Francisco Street entrance on the balcony overlooking the sculpture area.

Registration by Fax

To register by fax using American Express, MasterCard or Visa, please dial 415-749-4579 between the hours of 10:00 a.m. and 3:00 p.m. PST, Monday through Friday. Please fill out and fax the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner.

Registration by Mail

To register by mail using American Express, MasterCard, or Visa, please fill out and mail the registration form at the back of this booklet. If the credit card does not belong to the registrant, please include the name and phone number of the card's owner. Mail the completed form to:

San Francisco Art Institute
Office of the Registrar
800 Chestnut Street
San Francisco, CA 94133-2299

Adding and Dropping Courses

After registering or adding courses, students may withdraw at any time from all courses in the Summer 2004 term only by filing a written notice of dropping all courses (drop form). **Please consult the sections "Complete Withdrawal by Degree Students" or "Complete Withdrawal by Non-Degree Students" to be informed of the refund policy for this action.** The date of filing a completed drop form for all courses in the Registrar's Office determines the appropriate academic and financial result of the filing.

Complete Withdrawal from All Courses

After registering, students may add or drop courses only by filing a written notice of program change (add/drop form) with the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. Courses may be added up to and including the first meeting of the class; courses may be dropped at any time. When considering adding and/or dropping a course, please be aware of the financial policies related to these actions for the Summer 2004 term. **Please consult the sections "Dropped Classes by Degree Students" or "Dropped Classes by Non-Degree Students."** The date of filing a completed add or drop form in the Registrar's Office determines the appropriate academic and financial result of the filing.

Financial Aid

Financial aid is available to degree-seeking students enrolled for six or more credit units (normally two classes). **Students must remain enrolled for at least six credit units**

per term regardless of the starting date of the class. A student who drops below six credit units during the term will lose eligibility to receive financial aid for that term, and any aid disbursed will be removed from the student account. Please contact the Financial Aid office at 415-749-4520 for more information.

Refunds

During the term, if the student receives Financial Aid awards in excess of the tuition costs, the student will receive a refund check. **A student who drops below six credit units per term must repay any refunds given to them.**

A student who owes a balance on his account will be barred from future attendance and may not receive a transcript until the account balance has been paid in full.

Financial Aid recipients considering a reduction in course-load are strongly encouraged to consult with a financial aid counselor prior to taking any action.

Facilities Access

For students who are registered in fall semester classes but are not registered in summer classes, there is a \$300 (or \$100/month) fee for summer departmental facility use. There is no fee for students registered in summer classes.

Facilities access and summer hours vary from department to department. Community Education classes and the Young Artist Program as well as credit-based, two-week intensives, and special public programs are scheduled during the summer session. These programs and classes may affect facility availability during certain periods. Contact the area manager for information regarding hours, safety training, and space/facility use.

FALL 2004

CONTINUING STUDENTS

Registration packets are placed in students' mailboxes approximately one to two weeks prior to the beginning of registration; a registration letter in the packet provides information specific to each student.

MFA/Post-Baccalaureate students register April 20-April 23 according to the student's semester in the program. All MFA/Post-Baccalaureate students **MUST** obtain the Graduate Program Director's signature on the form before registering; tentative course selections should be thought out in advance of your advising appointment. **Please con-**

sult your registration letter for your specific time and day for MFA/Post-Baccalaureate advising followed by registration.

BFA students register by appointment April 26-April 30. Registration priority is determined by units earned plus units in progress for spring 2004. **Please consult your registration letter for your specific time and day for registration.** BFA students may also register AFTER their assigned appointment.

Academic advising is available by appointment throughout registration and add/drop. Please consult information outside the office (on the mezzanine) of the Undergraduate Advisor.

When you register...

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional places available at the instructor's discretion; once these places are taken, however, the instructor's signature cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication.

If you have past due bills or fines, you will not be permitted to register. Notice of these problems is indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration. Continuing Non-Degree (ND) students register May 3-7 in the Registrar's Office.

NEW STUDENTS

CALL 1-800-345-SFAI TO SELECT YOUR FALL CLASSES. NEW STUDENT REGISTRATION BEGINS MAY 10 AND CONTINUES THROUGH SEPTEMBER 7, 2004.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may register for classes in person or over the phone beginning May 10, 2004. You must be prepared to choose a tuition payment option and make an initial non-refundable tuition pre-payment of \$100 (BFA) and \$300 (Post-Baccalaureate, MFA) prior to (or at the time of) registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by September 7, 2004. The tuition pre-payment is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the tuition pre-payment in any of the two succeeding terms only if the request for deferral is received by August 27, 2004.

Late Arrival for Fall 2004 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

Guidelines for Class Selection

New Freshmen

1. Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00 a.m. - 11:45 a.m.
Period II	1:00 p.m. - 3:45 p.m.
Period III	4:15 p.m. - 7:00 p.m.
Period IV	7:30 p.m. - 10:15 p.m.

2. Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes (100 series). Courses in the 300 series are restricted to upper-division students only.

3. Call SFAI at 1-800-345-SFAI between 9:00 a.m.-5 p.m. to arrange a registration appointment.

New Transfer Students

1. Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00 a.m. - 11:45 a.m.
Period II	1:00 p.m. - 3:45 p.m.
Period III	4:15 p.m. - 7:00 p.m.
Period IV	7:30 p.m. - 10:15 p.m.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Liberal Arts classes. If you have not received your Transfer Evaluation Form/Curriculum Record, please contact the Office of Admissions. Before enrolling in Critical Theory (HUMN-300/301), you must complete two semesters of Humanities Core (HUMN-200/201) or equivalent courses including pre-20th century European history, philosophy and literature as well as English composition (ENGL-100/101 or ENGL-102 if applicable). At SFAI, the Humanities Core requirement is satisfied by taking the two-course sequence Humanities Core A: Mediterranean Civilizations (HUMN-200) and Humanities Core B: Origins of the Modern World (HUMN-201). If you have not taken these classes elsewhere, you must enroll in Humanities Core A/B (HUMN-200/201) before taking Critical Theory (HUMN-300/301).

It is important to find a balance between academic classes and studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 300 series are restricted to upper-division students only.

3. Call SFAI at 1-800-345-SFAI between 9:00 a.m.-5:00 p.m. M-F to arrange a registration appointment.

New Post-Baccalaureate and MFA Students

New MFA and Post-Baccalaureate students may select their classes beginning May 2, 2004, by phone or in person. Call the Admissions Office for an appointment. An outline of Post-Baccalaureate and MFA curricular requirements can be found in this course catalog.

SPRING 2005

CONTINUING STUDENTS

Registration packets are placed in students' mailboxes approximately one to two weeks prior to the beginning of registration; a registration letter in the packet provides information specific to each student.

MFA/Post-Baccalaureate students register November 16-19 according to semester priority. ALL MFA/Post-Baccalaureate students MUST obtain the Graduate Program Director's signature on the form before registering; tentative course

selections should be thought out in advance of your advising appointment. **Please consult your registration letter for your specific time and day for MFA/Post-Baccalaureate advising followed by registration.**

BFA students register by appointment November 29-December 3rd. Registration priority is determined by units earned plus units in progress for Fall 2004. **Please consult your registration letter for your specific time and day for registration.** BFA students may also register AFTER their assignment appointment.

Academic advising is available throughout registration and add/drop by appointment. Please consult information outside the offices (on the mezzanine) of the Undergraduate Advisor or Graduate Program Director for appointments.

When you register...

If the course you request is full, you may be able to gain entrance by obtaining the signature of the instructor on an add/drop form. Most classes have a few additional spaces available at the instructor's discretion; once these spaces are taken, however, the instructor's signature cannot be honored.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description of each course in this publication. If you have past due bills or fines, you will not be permitted to register. Notice of these problems is indicated on your registration letter which is included in your packet. PLEASE REMOVE THESE "HOLDS" before coming to registration.

Continuing Non-Degree (ND) students register December 6-10 in the Registrar's Office.

NEW STUDENTS

CALL 1-800-345-SFAI TO SELECT YOUR SPRING CLASSES. NEW STUDENT REGISTRATION BEGINS DECEMBER 13 AND CONTINUES THROUGH JANUARY 14, 2005.

Please read the following "Guidelines for Class Selection" before calling to make your registration appointment. You may register for classes in person or over the phone beginning December 13, 2004. You must be prepared to choose a tuition payment option and make an initial non-refundable tuition prepayment (\$100 for BFA, \$300 for Post-Baccalaureate and MFA) prior to or at the time of registration.

If you are unable to actually come to campus to register, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of

your appointment. Your advisor will expect your call. Remember we are on Pacific Time so you will have to translate your appointment for your own time zone.

Certain classes fill up quickly. We strongly suggest you register as early as possible.

Deferral/Withdrawal

Early-registered new students who will not attend MUST withdraw in writing by January 18, 2005. The registration fee is not refundable for any reason. Students deferring entry regardless of registration status may receive credit for the tuition prepayment in any of the two succeeding terms only if the request for deferral is received by January 18, 2005.

Late Arrival for Spring 2005 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

Guidelines for Class Selection

New Freshmen

1. Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00 a.m.-11:45 a.m.
Period II	1:00 p.m.-3:45 p.m.
Period III	4:15 p.m.-7:00 p.m.
Period IV	7:30 p.m.-10:15 p.m.

2. Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit will enroll in beginning classes (100 series). Courses in the 300 series are restricted to upper-division students only.

3. Call SFAI at 1-800-345-SFAI between 9:00a.m.-5:00p.m. M-F to arrange a registration appointment.

New Transfer Students

1. Read the course catalog. Most studio classes are offered twice a week, Monday and Wednesday (MW) or Tuesday and Thursday (TTH). Roman numerals refer to the time of day classes are held. (Classes offered at other times have those times listed separately.)

Period I	9:00 a.m.-11:45 a.m.
Period II	1:00 p.m.-3:45 p.m.

Period III	4:15 p.m.-7:00 p.m.
Period IV	7:30 p.m.-10:15 p.m.

Classes are listed according to discipline. Students may enroll in any class for which they have completed necessary prerequisites. Students with no previous college credit enroll in beginning classes.

2. Choose classes which apply toward your degree. Refer to your Transfer Evaluation Form/Curriculum Record to determine which requirements remain. This is especially critical for Liberal Arts classes. If you have not received your Transfer Evaluation Form/Curriculum Record, please contact the Office of Admissions. Before enrolling in Critical Theory (HUMN-300/301), you must complete two semesters of Humanities Core (HUMN-200/201) or equivalent courses including pre-twentieth century European history, philosophy, and literature as well as English Composition (ENGL-100/101 or ENGL-102 if applicable). At SFAI the Humanities Core requirement is satisfied by taking the two-course sequence Humanities Core A: Mediterranean Civilizations (HUMN-200) and Humanities Core B: Origins of the Modern World (HUMN-201). If you have not taken these classes elsewhere, you must enroll in Humanities Core A/B (HUMN-200/201) before taking Critical Theory (HUMN-300/301).

It is important to find a balance between academic classes and studio classes. We recommend that you enroll in three studio and two academic classes your first semester if possible. Courses in the 300 series are restricted to upper-division students only.

3. Call SFAI at 1-800-345-SFAI between 9:00a.m.-5:00p.m. M-F to arrange a registration appointment.

Post-Baccalaureate, MFA Students

New MFA and Post-Baccalaureate students may select their classes beginning December 20, 2004 by phone or in person. Call the Admissions Office for an appointment. An outline of Post-Baccalaureate and MFA curricular requirements can be found in this publication.

TUITION AND FEES

SUMMER 2004

Tuition for Degree and Non-Degree Students

Bachelor of Fine Arts & Non-Degree

1-11 units:	Multiply each unit by \$1,010
12-15 units:	Pay a flat fee of \$12,120
Over 15 units:	\$12,120 plus \$1,010 for each additional unit over 15
Course IN-399 Independent study:	\$6,660

Post-Baccalaureate

1-11 units:	Multiply each unit by \$1,070
12-15 units:	Pay a flat fee of \$12,840
Over 15 units:	\$12,840 plus \$1,070 for each additional unit over 15

PB tuition is inclusive of studio access at SFAL's Third Street Graduate Center.

Master of Fine Arts

1-11 units:	Multiply each unit by \$1,070
12-15 units:	Pay a flat fee of \$12,840
Over 15 units:	\$12,840 plus \$1,070 for each additional unit over 15

Full-Time MFA tuition is inclusive of studio access at SFAL's Third Street Graduate Center.

Other Fees

Summer Facilities Access: \$310
(if not enrolled in summer classes)

Studio courses may be subject to a \$35.00 materials fee (see individual course descriptions).

Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.

Tuition Payment Deadlines

For continuing students, tuition is due in full at the time of registration or by the first day of the semester, June 1, 2004, unless tuition is fully covered by Financial Aid. For non-degree students, tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the semester (i.e., travel classes) will be due prior to the first day of the class.

Tuition Refund Policy

Dropped Classes by Degree Students

Tuition refunds for individually dropped classes occur only during the first two weeks of the Summer 2004 term (i.e., until Summer 2004 Census Day). Beginning with the third week of the term, no refund is given for individually dropped classes regardless of the start date of the class that is dropped. The date on which you file a completed drop form in the Registrar's Office determines the refund date. The responsibility for filing the form rests entirely with the student.

Complete Withdrawal by Degree Students

Tuition refunds for complete withdrawal from all Summer 2004 classes are calculated according to the ratio of days elapsed in the term to the total days in the term. Actual refunds are calculated using the percentage of the term completed on the effective day of a withdrawal as determined by the date of filing a completed drop form in the Registrar's Office. Responsibility for filing this notice rests entirely with the student.

Financial Aid Recipients: The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

Complete Withdrawal or Dropped Classes by Non-Degree Students

Tuition refunds for complete withdrawal or dropped classes are given according to the schedule below. The date on which you file a completed drop form in the Registrar's Office determines the refund date and the percentage of tuition to be refunded for a course. A \$100 registration fee will be deducted from all refunds.

Prior to and including

First day of first class	100%
First 10% of class hours attended	90%
After first 10% and through first 25%	50%
After first 25% and through first 50%	25%
After 50% of class hours attended	0%

FALL 2004 AND SPRING 2005

Tuition for Degree and Non-Degree Students

Bachelor of Fine Arts & Non-Degree

1-11 units:	Multiply each unit by \$1,010
12-15 units:	Pay a flat fee of \$12,120
Over 15 units:	\$12,120 plus \$1,010 for each additional unit over 15
Course IN-399 Independent study:	\$ 6,660

Post-Baccalaureate

1-11 units:	Multiply each unit by \$1,070
12-15 units:	Pay a flat fee of \$12,840
Over 15 units:	\$12,840 plus \$1,070 for each additional unit over 15

PB tuition is inclusive of studio access at SFAI's 3rd Street Graduate Studio.

Master of Fine Arts

1-11 units:	Multiply each unit by \$1,070
12-15 units:	Pay a flat fee of \$12,840
Over 15 units:	\$12,840 plus \$1,070 for each additional unit over 15

Full time MFA tuition is inclusive of studio access at SFAI's 3rd Street Graduate Center

Other MFA Fees

MFA Exhibition and Catalog:	\$260
MFA Final Review (charged only to students not enrolled in classes)	\$260

Teaching Assistant Stipends

Students who wish to be a Teaching Assistant in their third or fourth semester in the MFA program may apply to the Dean of Academic Affairs prior to early registration for the term in which they wish to TA. All Teaching Assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. Selected students will be eligible for a TA stipend as a discount from tuition. Internships (while encouraged as part of the elective curriculum) offer no associated stipend or discount from tuition.

Continuing MFA students who entered SFAI prior to the Fall 2002 may elect to participate in this new curriculum at their option. In this case TA/Internship no longer is included in the 60-unit curriculum and such students are no longer entitled to a TA stipend unless selected by application to the Dean of Academic Affairs.

Other Fees

Late registration: \$75 (charged after the close of registration, see Academic Calendar).

Student Activities: A fee of \$15 funds Student Union and Student Activities programs and events.

Commencement: A fee of \$100.00 is charged to all graduating students.

Other: Courses which involve off-campus travel and some courses with special materials requirements carry special fees which are charged upon enrollment. See course descriptions supplement for details.

Tuition Payment Deadlines

Continuing students who early register: Tuition is due in full on September 7, 2004 for Fall 2004 enrollment and January 18, 2005 for Spring 2005 enrollment, unless a tuition payment plan has been arranged with Student Accounts.

Continuing students who register late (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

New students who early register: Tuition is due in full on the first day of the term unless a tuition payment plan has been arranged with Student Accounts.

New students who register late (on or after the first day of the term): Tuition is due in full at registration unless a tuition payment plan has been arranged with Student Accounts.

Tuition Payment Plans

The San Francisco Art Institute offers four alternative options for payment of tuition charges: a full payment option that requires **one payment after financial aid has been deducted** and **three monthly payment options** that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration.

Tuition payments can be made by cash, check or bank draft payable to the San Francisco Art Institute. A \$15 fee will be charged for all returned checks. VISA, MasterCard, American Express, and College Card will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA, MasterCard, American

Express, and College Card by installment plan participants and will be automatically charged on the first of each month.

Available Payment Plans

Monthly payment plans are also available to students enrolled at SFAl:

Monthly Payment Option A/D: Five monthly payments per semester, beginning July 1 for the fall semester and December 1 for the spring semester; \$25 administrative fee.

Monthly Payment Option B/E: Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester; \$25 administrative fee.

Monthly Payment Option C/F: Three monthly payments per semester beginning September 1 for the fall semester and February 1 for the spring semester; \$25 administrative fee.

Other Payment Plan Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of \$25 month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single \$25 non-refundable administrative fee.

SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

Refund Policy

Dropped Classes

Tuition refunds for **dropped** classes, including intensive classes, occur only during the first four weeks of the semester (i.e., until Census Day). Beginning with the fifth week of the semester, no refund is given for dropped classes. The date on which you file a completed Add/Drop form in the Registrar's Office determines the refund date.

Complete Withdrawals

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from the institution or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Registrar's Office. Responsibility for filing such notice rests entirely with the student. Withdrawing students must obtain a Request for

Withdrawal or Leave of Absence Form from the Registrar and follow the Institute's withdrawal procedure.

Students who withdraw **completely** prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days. For example, if a student completes 14 days in a 110-day term:

Full tuition charged at beginning of term	\$12,120
Percentage of term completed (14/110 rounded to the nearest tenth)	12.7%
Tuition liability (rounded to the nearest dollar) = \$12,120 x 12.7%	\$1,539

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave of Absence Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Newsletter available in the Financial Aid Office and online at www.sanfranciscoart.edu in the publications section.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges who then subsequently drop classes may be required to repay some or all of the refund back to the Institute. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

INTENSIVE COURSES

SFAI offers students the variety and flexibility of Integrated Scheduling, which combines semester offerings with two-week intensive courses. Intensive courses provide students with the opportunity to focus on specific areas of their studio practice and to develop projects in a concentrated period of time. Taught by both regular and special visiting faculty, intensives may combine facets of a studio course, a critique seminar, and a tutorial.

Intensives are offered during the Summer Session, in January, and in March. Intensives are three-unit courses and can be combined with four semester courses to make a complete fifteen-unit course load. The January intensive courses are part of the fall semester, and the March intensive courses are part of the spring semester.

Intensive courses may not be dropped after the fourth week of the semester.

Dates of Intensive Courses 2004-2005

Summer 2004: June 1-11, 2004, August 16 – 27, 2004

Fall 2004: January 3 – 14, 2005

Spring 2005: March 14 – 25, 2005

Please refer to the Course Description Supplement for a list of Intensive Courses offered in the summer, fall, and spring semesters.

UNDERGRADUATE DEGREE REQUIREMENTS

BFA Curriculum Requirements

The BFA curriculum supports the San Francisco Art Institute's commitment to support undergraduate students in realizing work that is vital, personal, and challenging.

We recognize that the critique, combining both studio and academic practices, defines the student's experience at the Institute.

The Art History, liberal arts, and studio requirements insure that students will gain the intellectual confidence to use precise language, to know art history and visual culture, to develop arguments and to possess a portfolio of studio skills to insure the ability to express ideas visually. The Art History, liberal arts, and studio electives allow students the flexibility to cross disciplines and utilize the curriculum in a way that will challenge and support their individual choices.

In relationship with the faculty and the Undergraduate Academic Advisor, students are encouraged to invent rigorous and creative options, crossing academic and studio disciplines to create an individualized and transformative learning experience.

BFA Liberal Arts Requirements

Students are responsible for fulfilling all course requirements for the Bachelor of Fine Arts (BFA) as well as the minimum GPA and residency requirement of the Institute.

Students who wish to preserve their place in a section of a Liberal Arts course are expected to attend in the first week of classes. Exceptions must be arranged in advance with the instructor. In sections of Liberal Arts courses that are full to capacity or over-enrolled beyond capacity, the instructor and the department reserve the right to drop students who do not attend the first class meeting in order to admit students from the waiting list.

Liberal Arts Curriculum

The Liberal Arts Curriculum offers SFAI students a fundamental grounding in the Humanities and is founded on the premise that writing is a principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the Liberal Arts Curriculum:

Year 1: English Composition A and B (ENGL 100 and 101), followed by the submission of a Writing Portfolio*

*Transfer students who receive SFAI transfer credit for English Composition A and B may be required to take Continuing Practices of Writing (ENGL 102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.

Year 2: Humanities Core A and B (HUMN 200 and 201)

Year 3: Critical Theory A and B (HUMN 300 and 301)

The sequence of courses emphasizing critical thinking, reading, and writing offered by the Liberal Arts curriculum allows a student to arrive at a more complex understanding and experience of his or her studio practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (Year 1 of the Curriculum) is the foundation of a student's progression through the Liberal Arts sequence. English Composition courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes (and Liberal Arts classes more generally) allows for close contact with faculty and substantial feedback on writing in progress.

Writing Program Sequence

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at Orientation, students are required to successfully complete the Writing Program as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program:

For Entering Freshmen and Transfer Students without any Composition A Credit:

Writing Skills Workshop (ENGL-10)
May be required based on WPE score.

English Comp A (ENGL-100)
English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B. Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301).

For Transfer Students with Composition A Credit:

English Comp A (ENGL-100)
May be recommended based on WPE score.

English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B. Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301).

For Transfer Students with Composition A and Composition B Credit:

Continuing Practices of Writing (ENGL-102)
Based on WPE score, placement in ENGL-102 makes the course a graduation requirement and a prerequisite to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301)

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory (HUMN-300, HUMN-301) courses.

Second Degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Writing Skills Workshop
ENGL-10
A non-credit course to be followed by English Composition A and then English Composition B.

English Composition A

ENGL-100
3 units
Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by English Composition B (ENGL-101).

English Composition B

ENGL-101
3 units
Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. English Composition B students who do not pass the Writing Portfolio may not enroll in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses.

Continuing Practices of Writing

ENGL-102
3 units
Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in the Humanities Core (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a Studio Elective or Liberal Arts Elective requirement.

Humanities Core A: Mediterranean Civilizations

HUMN-200 (Formerly Western Civilization A)
3 units
Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAL's Writing Program is a prerequisite to Humanities Core A (formerly called Western Civilizations A). Humanities Core A is a prerequisite to enrollment in the Humanities Core B (HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301) courses.

Humanities Core B: Origins of the Modern World

HUMN-201
3 units
Major historical events from the 15th century through the development of the European avant-garde in the 19th century. Humanities Core A (HUMN-200) is a prerequisite to enrollment in the Humanities Core B (Formerly called Western Civilization B). Humanities Core B is a prerequisite to enrollment in the Critical Theory A and B (HUMN-300, HUMN-301) courses. Not all courses in the humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of the Registrar.

Natural Science

3 units
A science course covering theory, and/or history, of topics such as Astronomy, Biology, Physics, etc.

Mathematics

3 units

College level mathematics course designed to achieve basic competency

Social Science

3 units

Focused examination of social systems such as psychology, history, political science, etc.

Studies in Global Culture

3 units

Coursework that concentrates on the contributions of diverse cultures; specifically ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum

Liberal Arts Elective

3 units

Any liberal arts class

Critical Theory A

HUMN-300

3 units

Twentieth century cultural history and theory (formerly called Methodologies of Modernism A.) Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is a SFAI residency requirement – not accepted in transfer.

Critical Theory B

HUMN-301

3 units

Special topics in twentieth century cultural history and theory (formerly called Methodologies of Modernism B). Completion of Critical Theory A (HUMN-300), Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) are prerequisites for this course. This course is a SFAI residency requirement – not accepted in transfer.

BFA Art History and Studio Requirements

Art History A

3 units

Course focuses on varied aspects of art history from prehistory to the middle ages.

Art History B

3 units

Course focuses on varied aspects of art history from the Renaissance to the mid-twentieth century.

Art History C

3 units

Course focuses on contemporary art in North America and Europe from the 1950s until the present.

History of Major Discipline

3 units

Students in each major must take a history course in their area, e.g., photography majors must take History of Photography. Interdisciplinary and painting students may choose another elective. (See specific major)

Art History Elective

3 units

Any art history class such as History of Japanese Art, History of Film, History of Women Artists, etc.

Digital Studies

36 units major studio

36 units elective studio

3 units History of Reproducibility

Film

33 units major studio

36 units elective studio

6 units History of Film

Interdisciplinary

18 units major studio

54 units elective studio

3 units Critical Theory

New Genres

33 units major studio

36 units elective studio

3 units History of New Genres

3 units Issues and Contemporary Artists

Painting

36 units major studio

36 units elective studio

3 units elective art history

Photography

36 units major studio

36 units elective studio

3 units History of Photography

Printmaking

36 units major studio

36 units elective studio

3 units History of Printmaking

Sculpture

36 units major studio

36 units elective studio

3 units History of Sculpture

NEW COURSE OFFERINGS

The 2004 course catalogue introduces two innovations in the Art Institute's curriculum: four new Centers for interdisciplinary study and a new first year curricular requirement—the Center for Contemporary Practice—for new students.

Concept- and idea-based processes for creating art have a long and distinguished history at the San Francisco Art Institute—for decades SFAI artists have worked across disciplines to confront contemporary questions. Building on the work of these artists, the Centers for interdisciplinary study provide an infrastructure in which students and faculty come together around four interdisciplinary themes: the **Center for Art+Science**, the **Center for Media Culture**, the **Center for Public Practice**, and the **Center for Word, Text, and Image**.

Formed around specific bodies of knowledge instead of materials, the Centers encourage investigative work that arises from questions developed through focused, collaborative inquiry. The Centers not only cut across categories of media and genre but across the distinctions between studio-based inquiry and other disciplines, such as media studies, art history, science, anthropology, and literature. The Centers also go beyond institutional boundaries, partnering with organizations that share their respective focus, including NASA, Bay Area Video Coalition (BAVC), The Exploratorium, Arion Press, San Francisco Center for the Book, and others.

Each Center offers an interdisciplinary course of study with corresponding concentrations that students from any department may incorporate into their degree plans using elective hours. Each concentration will consist of 18 units of credit. Faculty Coordinators for each Center will help students individualize interdisciplinary curricula by providing advice regarding classes and opportunities with partner organizations. The Center for Contemporary Practice is coordinated by Richard Berger; the Center for Media Culture by Paul Klein; the Center for Public Practice by Ann Chamberlain; the Center for Art+Science by John Roloff and Meredith Tromble; and the Center for Word, Text, and Image by Jack Fulton and Chuck Hobson.

The Centers also sponsor exhibitions, symposia, residencies, internships, and travel programs.

FAQs about the new Centers

Is a Center the same thing as a department?

Centers are not departments. The Centers create a structure for courses that share a common interdisciplinary theme. Each Center further organizes its courses into a number of Concentrations. A student must take six courses (18 units) within a given Concentration in order to fulfill its requirements.

Does a Center have its own faculty?

Faculty are drawn from all departments and affiliate with Centers depending on their current research interests. Each Center has one or two faculty coordinators.

Where are the Centers located?

Though the Centers do not have a physical location, each one occupies a unique position in the curriculum and allows students to work in an interdisciplinary fashion. They also function as a portal for students to branch out beyond the Institute and work with partners in the community. Students take classes affiliated with Centers and/or pursue a Concentration affiliated with a Center.

Can I choose a Center instead of a major?

You can choose the Interdisciplinary major, and you can choose a Concentration affiliated with a Center as part of your degree plan.

How do I affiliate with a Center?

Students may affiliate with a Center as early as the second semester of their freshman year and will work with the Center's coordinator to individualize their course of study.

Can I take courses in a Center if I'm not affiliated with the Center?

Yes. Concentrations and individual courses affiliated with a Center are available to students from any department.

Will there still be an Interdisciplinary major?

Yes. All Interdisciplinary majors will complete their degrees as planned and will have the option of declaring a primary affiliation with a specific Center. The Centers will provide form to the Interdisciplinary major.

CENTERS

The Center for Contemporary Practice

Contemporary Practice is the first phase in an education that takes visual culture as the center point for inquiries into all aspects of individual and collective experience. The cross-disciplinary focus of Contemporary Practice introduces the entering students to the unique education environment of the Art Institute and prepares them for active participation in the Institute's community.

Contemporary Practice has two components in the yearlong experience.

In addition to taking the two required liberal arts courses and two studio courses, during the first semester students rotate through four thematic Contemporary Practice Seminar/Workshops that introduce students to the disciplines, faculty, and facilities so they can make informed curricular choices; to the dynamics and processes of the academic and studio courses, such as the critique; to the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

In the second semester students choose two studio courses and continue with the liberal arts sequence, and also take the second semester Contemporary Practice Seminar. This combination provides students with the opportunity to develop critique skills across disciplines. The interdisciplinary learning environment allows entering students to proceed to advanced studies involving visual, material, conceptual, contextual, and spatial languages, and to participate in the development of their own challenging and innovative course of study.

Students choose entry-level studio courses from the following list to take during their first and second semesters. The courses must be chosen from different disciplines.

Digital Media

DM-101

Filmmaking

FM-101

New Genres

NG-101

Painting/Drawing

DR-120, PA-120

Photography

PH-101, PH-102

Printmaking

PR-100, PR-104

Sculpture

SC-101, SC-102

The Center for Art+Science

The Center for Art+Science places investigation at the center of artistic practice, cross-referencing "artistic" and "scientific" ways of knowing. It prepares artists to work intelligently with material from both domains, creating new approaches and challenging existing systems.

In addition to fueling individual artistic investigations, the curriculum critiques the cultural construction of "art" and "science," presents their histories as inter-related systems of thought, and develops the skills needed to engage in cross-disciplinary practice. Students "learn how to learn" the information and techniques their work requires.

In studio classes, students gain hands-on experience in mining the scientific discourse for material, applying and interpreting it from their own viewpoint. SFAI students have photographed mutant flies from a genetics lab, conducted experiments at NASA with paint in zero-gravity conditions, and made installations activated by ocean tides. They gain experience in specific areas of interest through practicums with SFAI partners such as the Exploratorium, the world-renowned science museum.

Art+Science Concentrations

The Center for Art+Science currently offers core classes in Art+Science and two concentration tracks: **Bodies** and **Systems**. **Bodies** focuses on topics in art and science that emphasize individual entities, such as anatomy, heredity, and metabolism. **Systems** covers topics in art and science that articulate the relationships between entities, such as ecosystems, network structures, and emergent phenomena. The art-making focus of the concentrations cuts across the traditional organization of scientific disciplines, allowing students to draw on material from, for example, physics and neurology in the context of a kinetic sculpture project.

Students who have not taken Art and Phenomena at the Exploratorium (SCIE-110) to fulfill their liberal arts science credit will be strongly encouraged to take it or arrange an internship or tutorial through the Exploratorium.

The Center for Media Culture

The Center for Media Culture links the hands-on study of film, video, photography, sound and digital media with critical approaches to understanding society and culture. The Center prepares artists to work with media as both technologies and as representations in order to address contemporary experience.

The curriculum of the Center for Media Culture includes three key components:

With *media convergence* students explore how different media technologies and forms increasingly interrelate. For example, a single narrative can be expressed simultaneously in both short and long form film, hypertext, and as a game.

Through *cross-disciplinary exchange* students examine how different forms of knowledge inform an artist's media work, from design and technical knowledge through formal and art historical understandings to critical approaches such as sociology, semiotics, and psychoanalysis.

By adopting *global perspectives*, students explore the many diverse media histories, systems, and representations created by artists, filmmakers, and designers internationally.

The Center trains students as critically and technically informed media artists, prepared for a broad variety of career and artistic opportunities. Community and industry partnerships provide students internships, access to facilities and on-site training, and the chance to realize projects in the field. Current partners include the Bay Area Video Coalition (BAVC), and KQED (public television and radio), among others.

Media Culture Concentrations

The Center for Media Culture currently offers core classes as well as four concentrations that allow students to customize their own program of study. **Animation** focuses on experimental, traditional, and 3D forms of animation and their role in cultural and personal expression. **Sound** offers a broad range of courses that investigate technical, critical, theoretical, conceptual, sociological, and historical aspects of sound. **Interactive Narrative** explores the poetics and politics of storytelling across fictional and nonfictional forms and multiple technologies. In **Media Redesign** students investigate and challenge the traditional distinctions between art, design, and media.

The Center for Public Practice

The Center for Public Practice takes public spaces as its studio. Artists are citizens who can insert new meanings into public space that celebrate, subvert, educate, inspire, heal, or humor the public domain. Students in this Center develop ways of thinking about cities, the land, the region and the world. They will explore a broad range of strategies for working with the environment as built and ecological space, as systems of infrastructure, networks of exchange, and communities of people.

Students examine the range of public spaces open to them—parks (wilderness areas to industrial parks), plazas, campuses, malls (airport terminals and suburban shopping areas). Students also explore ways that artists align their

practices within the definitions of public and private: shared, owned, democratic, corporate, given, rented, borrowed, squatted or stolen.

Public space is considered as a system of distribution, circulation, communication, transportation—how can the work of an artist intersect, critique, hijack, or utilize these systems in the process of making art? Students examine the relationships of art, architecture, and public planning including funding and the role of art within natural and built environments. Students also consider how, in a public context, communities and/or audiences often impact, alter, or produce visual works in a public context, through an artist's work.

This center builds on histories of art intervention and practice in the public domain, as well as ecological and site-specific approaches. The Center for Public Practice will allow students to test and develop their own creative agency through proposals, exhibitions, projects, collaborations in a range of venues both private and public, physical and virtual.

Public Practice Concentrations

The Center for Public Practice currently offers core classes as well as three concentrations that allow students to customize their own program of study. **Social Environments** encourages students to consider the social environment as material for their work. Projects are generated from and with the social context of collaborations, social encounters, public actions or activities and focus on social reality as a primary dimension of the work. In **Spatial Situations** students consider the intersection of the built and natural environment: the ways geography and geology collide with constructed aspects of the environment—terminals, neighborhoods, malls in urban, suburban, and rural contexts. This could include a garden project, an earthwork, or creating a store in a mall. In **Transit: Public Networks and Systems of Circulation** focuses on the ways that public spaces are systemically connected or disconnected both locally and globally. This can include anything from surveillance cameras in local food marts, the mail delivery system, transit systems both physical and virtual, or GPS programs using satellite mapping and navigation. Students are encouraged to intersect, critique or hijack these systems in the process of making art.

The Center for Word, Text, and Image

The Center for Word, Text, and Image provides an arena for students to explore art making in which language is a key component: books, billboards, comics, conceptual works, spoken word, poetry, and literature. Recent developments in the field of digital technology have expanded and enhanced possibilities for artists combining language and

image. Johann Gutenberg's development of movable type in the 15th century produced a great expansion in the production and transmission of texts and images. The first fifty years of experimentation and growth of the new medium was called the "incunabulum," as in incubation. The establishment of the Center for Word, Text, and Image recognizes that we are in a new incunabulum and prepares student artists to participate in realizing its potential.

Contemporary artists are developing many forms of language/image work, from Joseph Kosuth's conceptual works contemplating the nature of language to Mathew Ritchie's installations, based on a private text describing alternative universes; to Jenny Holzer's digital aphorisms; to a wide variety of book projects produced by Arion Press. Building on the historical foundation of 15th century movable type, and incorporating the latest technological advances, students explore and experiment in fields of photography, printmaking, artists books, digital media, installation, performance, etc.

Word, Text, and Image Concentrations

The Center for Word, Text, and Image currently offers core classes as well as two concentrations. **Artists' Books** offers students the opportunity to study the artist's book as an effective medium for artistic self expression. Creating an artist's book involves passion, planning and discipline and can encompass media used in all departments of the Art Institute. Traditional photography and print making techniques are frequently used as well as digital imagery, digital photography, painting and elements of performance and video work. Often the interplay of word and image offers a way to enhance a student's thinking both visually and verbally. **Creative/Visual Writing** combines poetry, narrative, and fiction writing, expanding the possibilities of synthesizing visual and written forms of language and illustration. Other concentrations are being developed.

UNDERGRADUATE COURSE DESCRIPTIONS

How to read course codes:

ARTH-100

ARTH The letters refer to the discipline in which the course is offered, e.g. Art History

100 The three-digit course number indicates the level of the course: 100 for beginning to intermediate level, 200 for intermediate, 300 for intermediate to advanced, 400 for Post-Baccalaureate Program, and 500 for graduate level.

For topical courses in which the focus may change depending upon the instructor and the semester in which the course is offered, general descriptions are provided in this catalog. Consult the course description supplement for more detailed descriptions.

Prior to early registration each semester, a **Time Schedule** will be produced which will list the courses offered with their day, time, instructor and room assignments.

PLEASE NOTE: Not all courses are offered each semester and/or each year. Please refer to the Time Schedule for each particular semester to identify those courses being offered.

ART HISTORY (ARTH)

ARTH-100

Art History A

3 UNITS

This course offers intensive study of an historical topic from prehistory to the Renaissance. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

ARTH-100 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-101

Art History B

3 UNITS

Prerequisite: ARTH-100

This course offers intensive study of a topic from the

Renaissance to 1950. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

ARTH-101 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-102
Art History C

3 UNITS

Prerequisites: ARTH-101 and ARTH-102

This course focuses on art made in North America and Europe from 1950 to the present. Artists, movements, and specific works of art are discussed in a broad social and political context, providing a backdrop for contemporary art production. Modern and postmodern theoretical positions, such as semiotics, deconstructivism, feminism, and multiculturalism, will be incorporated into the course.

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-119
African-American Art

3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100 and ENGL-101.

This course will explore the artwork produced by African Americans in the United States over the past three centuries, from their forced arrival in the 16th century through the Civil War of 1865, and culminating with the art of the 20th century. It will examine major arts movements such as Harlem Renaissance, Abstract Expressionism, and Black Arts aesthetic. The impact of social/political issues on the arts will also be considered.

Satisfies an Art History Elective; also satisfies the Studies in Global Culture Requirement.

ARTH-200
Special Topics in Art History

3 UNITS

Prerequisite: ARTH-100, ARTH-101, ENGL-100 and ENGL-101.

These special topics courses explore some aspect of the history of art in theoretical or historical detail. Each course changes from semester to semester. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies an Art History Elective.

ARTH-201
History and Issues of Painting

3 UNITS

Prerequisites: ARTH-100 and ARTH-101.

An intensive discussion of painting culture from pre-history to the present, this course will track various types of painting across continents and timelines as well as the issues – perennial and topical – involved in making and looking at paintings now. Topics include: early forms of image making; icons and genres; perspective as world and cosmic view; photography and the Death of Painting; Modernism and After; the investigations of such terms as light, scale, surface, and sensation. BFA students are required to participate whenever possible in class discussions, to keep up with the required readings, and to write two essays: the first, a 1,000-word research paper on an individual, pre-20th century painter; and the second, a 1,500-word essay on a particular painting on view in a public collection. Students are required to purchase a course reader.

Satisfies an Art History Elective.

ARTH-301
Art Writing Conference

3 UNITS

Prerequisite: One year of college-level art history or theory.

This seminar on art criticism offers unparalleled opportunities for artists, students, critics and the general public to work with leading art professionals. An intensive forum for the discussion of the issues that influence art criticism today, the conference includes panel discussions, lectures and seminars by guests and hands-on writing exercises.

Satisfies an undergraduate or graduate Art History Elective.

ARTH-398
Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission.

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies an Art History Elective.

COMMUNITY OPPORTUNITIES (co)

Courses listed in the Community Opportunities section, offer students a range of opportunities in organizations off campus. They explore the value of art making as a community, cultural and social value and offer prospects to explore careers in the art communities.

CO-203

Artist/Citizen: The Interdisciplinary City

3 units

"Painting is not done to decorate apartments. It is an instrument of war." –Picasso, 1945

As life and its many aspects become more and more regulated, art and its political corollaries continue to be some of the last refuges of protest and freedom in an increasingly administered world where the creative arena is the last bulwark to stand against a highly formulized and disciplined existence.

The processes of government and art-making share an affinity with the laboratory, an arena in which it is relatively safe to fail. This course will investigate the contemporary city through the lens of government and law.

This course seeks to explore the boundaries that separate various disciplines and their relationship with individuals in the cityscape. The course will explore various themes including, public art, the noir novel, taxation, jurisdictional boundaries, municipal arts programs, propaganda, third party politics, their relationship to art and concepts blurred by interdisciplinary concerns.

Matt Gonzalez earned his BA at Columbia College and his JD at Stanford Law School. He worked 10 years as a public defender in San Francisco and currently serves as the President of the SF Board of Supervisors, the first Green Party member ever to do so.

Satisfies an Art History, Studio or Liberal Arts Elective.

CO-204

Inside the Institution

3 UNITS

This course will offer students opportunities to meet with the Yerba Buena Center's curators in visual art, film/video, performing art, and education and community programs. Together we will tackle the poetics and politics of exhibition practice, visual culture, new media and transgressive arts. Discussions will focus on the Center's current and upcoming

multidisciplinary programs. The course will take advantage of visiting and resident artists, as well as other critical areas such as Marketing and Communications and Development. The final project will consist of student (slide) presentations on their concept for a group exhibition or multidisciplinary program (subject to change). Readings will be assigned and/or distributed in advance. Classes will meet in the Yerba Buena Center for the Arts' Large Conference Room, unless noted otherwise. Satisfies a Studio Elective Requirement.

CO-206

Contemporary Arts Education Practice

3 UNITS

Prerequisite: Instructor permission

This course provides an introduction to contemporary arts education practices, with an emphasis on the pedagogical, philosophical and cultural history and theories of arts education. Theory and practice will be integrated to demonstrate innovative methods for teaching and learning both inside the classroom and out of it. Class discussions, a variety of contemporary educations and visiting artists, curriculum projects and an internship will begin to prepare students to be innovative artist teachers. This class is designed to contribute to the curriculum that leads students to the teaching credential program at San Francisco State University.

Satisfies Art Credential Program prerequisite.

CO-220

An Artist's Language of Inquiry-The Sound, Sight and Text of Story

3 UNITS

A course exploring the role of artist as journalist and the development of public narratives utilizing the guidelines of basic and fundamental journalistic techniques. The class will develop diverse and vital community/public stories using sound, text and vision in order to examine pragmatic and theoretical issues related to journalism, urban studies and public art. The studio component for the class is to develop a 30 minute radio show that will be broadcast by KPFA and NPR radio. Students will interview, explore, study and document local community stories by the use of their artistic listening and incorporate a broad range of public news events, national and local stories and explore how diversity in local communities can influence the student practice of art. Students will also learn digital/analog recording, editing, writing and interviewing techniques.

CO-296**Undergraduate Internship**

3 UNITS

Internships on or off campus are available to students and carry 3 semester units of credit. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Interns are expected to work a minimum of 90 hours on site (an average of 6 hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals; as a teacher, artist-in-residence, apprentice, or administrative assistant.

DIGITAL MEDIA (DM)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

Digital Literacy: Basic Skills Workshop*

0 Units

These workshops, offered through Community Education, provide skills instruction in popular software packages including: *Photoshop*, *Illustrator*, *Quark Express*, *Dreamweaver*, *Flash*, *DVD Studio Pro*, and *Final Cut Pro*. Students complete specific assignments during the workshop that focus on the basic tools and capabilities of these programs.

If you are new to graphics software, the *Photoshop* and *Illustrator* workshops are appropriate. For the practice of Digital Video, choose *DVD Studio Pro* or *Final Cut Pro*. For web site construction skills choose *Dreamweaver*, and for web design and animation including multimedia presentations, choose the *Flash* workshop.

Recommended for students from all majors and concentrations. Demonstrated proficiency in these skills may be required for continued enrollment in specific courses.

*Please refer to the Community Education course catalog for currently offered courses.

DM-111**Technical Workshops**

3 UNITS

Prerequisite: Contemporary Practices or equivalent, can be taken concurrently with DM 101, 102, 201 or 205.

A series of workshops designed to give students practical knowledge of a range of technical subjects and skills and may cover one or many topics in a semester. The workshops are information, demonstration and exercise-based, and are designed as prerequisites and/or to facilitate student projects in other courses. Aesthetic critic or specific student projects are not part of the technical workshops. Technical Workshop topics for each semester can be found in the Course Descriptions Supplement.

DM-101**Introduction to the Framework of Digital Art**

(Formerly Intro to Digital Media as Fine Art I)

3 UNITS

This course introduces course participants to the principles of digital media creation. This course will focus on the core intentional or inherent aspects of digital and networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Other aspects emphasized in the class are telematic space, time, the body and identity, decentralized authorship and group-mind, and the extended social life of digital art. This class will introduce the core skills necessary to employ digital media in a generative and investigative context.

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and fluxus art. Real understandings of what is radically new about digital media often elude frameworks, because digital media challenges many of the paradigms that traditional frameworks are built upon. The need for an original framework, which emerges from digital media, is clear: in this class there are opportunities to formulate a new framework for a new medium. The specific topics that present opportunities include: image processing, typography, scripting, basic animation, temporal structures, interface design, interaction strategy, production cycles and narrative structures. Through presentation and through student exploration of the art projects listed on the course website, students view and analyze examples of these art and design principles.

All the information and resources for the course are available online. The tools for class are based on *Flash MX*.

Satisfies Digital Studies Requirement, Elective Studio for Non-Digital Studies Majors or Technical Requirement for Photography Majors

DM-102**Explorations in Realizing Art with Technology**

(Formerly Intro to Digital Media as Fine Art II)

3 UNITS

This course is designed for students who are new to working within a technologically enhanced art practice. The goal of this course is to create an environment where artists are comfortable approaching and implementing new technologies into their individual art works. This course will not focus on design aesthetics and software mastery. Instead, this course will be conducted as a series of experiments for artists who want to explore and integrate technology into their artwork. The class will divide its time between the hands-on experience of building technologically based art works as well as critically examining "intent" and discussing how these projects fit into contemporary art history.

This course will examine how new technologies have impacted the way artists observe and interpret the world. Readings in history, criticism and theory will allow students to understand the types of art that are informed by (or are a response to) contemporary culture and its digitization, specifically in the late 20th and early 21st centuries. As our everyday lives become more dependent on technology, artists are embracing, rejecting, or implementing technological advances in their own work. This class will explore the patterns and concepts that have emerged (often as "fringe culture") as the paths between technology and art converge.

Satisfies Digital Studies Requirement, Elective Studio for Non-Digital Studies Majors or Technical Requirement for Photography Majors

DM-140**History of Reproducibility**

3 UNITS

This course will examine the history of reproductive practice and technology in visual culture, from the historical techniques of printmaking to the iterative practice of photography to the mass projections of cinema to the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these reproductive media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies Digital Media Art History Requirement, New Genres Art History Requirement or Art History Elective

DM-201**Internet Art, Technology, Design I Remix**

3 UNITS

New strategies for the location and invention of work have further questioned the "white cube" as exhibition space. Through this course, students will gain a further understanding of the structure of the internet and analyze critically a website as artists' medium, curate a show online and develop artwork to exist online. Also, the concepts of communication networks and shared space as sites for collaborative production will be introduced and applied to the development of internet art.

Outside of art school practice and similar to music creation, the dominant production values and tools of visual culture encourage collaboration through "remixing." Video, sound, images and text, performance, and language will be used as source media for remixing to realize new forms of art. Completed projects (and all code) will be published to the Web for all to download and recycle, repurpose, remix. Through remixing, students question traditional forms of authorship, beauty, skill, form, and content.

For students of all computer skill levels (though basic knowledge of e-mail and the Internet are a must), "Internet Art, Technology, Design I Remix" allows students to engage Internet art and offers the unique opportunity of improving their work through remixing and being remixed.

Satisfies Digital Studies Requirement, Elective Studio for Non-Digital Studies Majors

DM-202**Introduction to Digital Audio Practice**

3 UNITS

Digital sound practices offer an opportunity to explore the paradox between accuracy and abstraction. While the original intent may have been to achieve increasing levels of accuracy for sound representation, a broad realm of unforeseen noises and mutations appears. The goal of the course is to familiarize students with the basic concepts of audio technology, current audio software, and basic analog circuits. Also, students will investigate the evolution of sound art during this past century as it correlates to the evolution of audio technology, generally raise their awareness of sound and encourage creativity within aural practice. Students will be asked to create various sound pieces for live performance, installations, film, video or straight recordings.

Satisfies Digital Studies Distribution Level 1 Requirement or Elective Studio for Non-Digital Studies Majors

DM-203**Introduction to Digital Photography**

3 UNITS

Prerequisite: DM-101 or DM-102 or instructor permission

This course will introduce students to the practice, theories and aesthetics of digital photography. Students will complete assignments in various technical categories that compare and contrast how digital photography differs from the traditional alternative. Also, digital printing will be an important focus of the class. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Media distribution level 1 Requirement, Digital Photography Requirement or Elective Studio for Non-Digital Media or Non-Photography Majors

DM-205**Media Theory + Practice**

3 Units

This course will be a survey of art, media, and technology. It is an introductory exploration of media theory, history, and applications of these ideas in an art context. The course will focus on how technology has been used in art to critique the very systems from which it evolves. This survey will span from the sources of pre-computer devices of wonder to the most recent innovations in science and communication technologies. It is an exploration from the origins of media technologies to their obsolescence within globalization, art practice and imagined futures. Readings in history and theory will serve as a vehicle to discover how, and what, our media technologies mediate. Students will create projects centered around readings and work together to realize a final project with open source technologies.

This class will introduce new media tools and process through laboratory style learning. Guests will host hands on workshops demonstrating special hardware and software applications. These workshops will run in parallel with projects and readings.

Satisfies Digital Studies Distribution level 1 Requirement, Elective Studio for Non-Digital Studies Majors, Social Science Requirement or Liberal Arts Elective

DM-207**Introduction to 3D Worlds for Artists**

3 UNITS

Prerequisites: DM-101 and DM-102

In this technically oriented class, students will develop a sense of spatial awareness through hands-on exercises and techniques that include the fundamentals of constructing

3D models and worlds. The concepts of borrowing from reality and constructing totally new realities will be discussed as alternatives for the design of student projects. An historical and visual overview of dimensions one through four will provide students with the framework necessary for developing their work. This class may draw upon leading 3D animation applications such as Maya, Form Z or 3D Max.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors

DM-210**Interactive Video for Performance and Installation**

3 Units

Pre-requisite: DM 101 or basic knowledge of computers or permission of the instructor.

Live or interactive video allows for real time generation and processing of images, sound, and other data by the artist and/or viewer. Performers and audience can, in real-time, devise unique pathways that affect the progression of visual content.

This intensive will give artists the tools to process video in real-time. It is of enormous benefit for anyone interested in real-time video processing for performance or interactive installations, custom video effects, 2D/3D graphics, audio/visual interaction, data visualization and computer games.

The platform used will be Jitter software and a collection of MAX objects for graphic, video and OpenGL 3D programming. The intensive will introduce the basic programming skills for Max and Jitter with hanDM on tutorials, student projects and presentation of artists' work. Students who are motivated to learn a skill that allows you to artfully design your own programs, rather than working with others' pre-set software are encouraged to register for this class.

Satisfies Digital Studies Distribution Level 1 Requirement or Elective Studio for Non-Digital Studies Majors

DM-212**Digital Intervention in Art Space: Sensor, Program and Interface**

3 Units

Today's artists have opportunities for devising unique technological strategies in art space venues that include installation and performance. Custom-made responsive systems allow for a constant re-mapping of sonic and visual narratives. The viewer, listener, or performer can create and navigate through fluid structures by using responsive systems that are based on sensors, programming and interface design. This class explores the elements necessary to create such systems and understandings of their co-depend-

ence: sensors and physical intervention, software and mapping structures, interfaces, social and spatial contextualization.

The class will be divided in two sessions: the first dedicated to learning the object-oriented programming software Max/MSP, the second to using sensors and Analog to Digital interfaces (MakingThings modules, game controllers and intro to Basic Stamps), brainstorming and presentations from visiting artists.

Students will be expected to work on individual projects and present a final performance or installation

DM-213
Digital Printmaking
(Same as PR-213)
3 UNITS

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally rendered graphics. Photo Polymer plates will serve as the introductory print media, and color will be introduced through software-based color management systems and monochromatic, duotone, and four-color process printing (CMYK) alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. There is a \$35 materials fee for this course.

Satisfies Digital Media Elective, Printmaking Elective or Elective Studio for Non-Digital Media or Non-Printmaking Majors

DM-220
Special Elective
3 UNITS

Prerequisite: One 100 or 200 level digital media course
This elective course in Digital Media addresses any one of a number of thematic, historical, genre or theoretical issues in the study of digital media. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Digital Media Elective or Elective Studio for Non-Digital Media Majors

DM-221
Infiltrate Design

3 Units
Prerequisites: DM 101 or students with basic computer skills or permission of the instructor

Art with a capital A and Design with a capital D have long behaved like lovers: with all the passion and quarrels, driven by the conflicted desire to exist as both separate and conjoined entities. It's a complicated affair that keeps scholars writing and still makes for heated debates. But in the panic to mark the borders between the disciplines, the potential for dialogue gets muddled with outmoded myths that rely on obsolete differences between artists and designers, instead of simply identifying the distinctions that are most valuable and relevant to our contemporary experiences.

In our aestheticized world, design is the dominant display of our time, and artists have been marginalized because of the ascendancy of design. Design practice has had profound implications for the development of digital media and unwittingly, determines how artists conceive and produce 21st century visual culture. The objective of this class is the participation of students in the critical dialogs that exist at the junction of art, design, and display. Through research, assignments and projects, students will contribute an artists' vital perspective to innovative graphic design, typography, motion graphics, narrative film, applied video, and web design. Guest designers will show and discuss work whose practice extends into other creative territories.

Satisfies Digital Studies Distribution Level 1 Requirement or Elective Studio for Non-Digital Studies Majors

DM-299
Digital Media Intensive
3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Digital Media elective or Elective Studio for Non-Digital Media Majors

DM-306**Advanced Visual Systems**

3 Units

Pre-requisite: A basic knowledge of the *Max* software environment or consent of the instructor

A course exploring advanced topics in interactive video, data visualization and image processing using the *Max/Jitter* software environment. Data mapping, transcoding, control mechanisms and image manipulation will be used to develop creative visual systems. Students interested in interactive systems and real-time image processing for installation or performance are encouraged to register. Along with visual systems analyses, the construction of digital, technological and physical/virtual spatial experience will be explored. A combination of lecture, review and critique of existing work and lab time will allow students to focus on an advanced project throughout the semester.

Satisfies Digital Studies Distribution Level 2 Requirement or Elective Studio for Non-Digital Studies Majors

DM-307**Intermediate 3D Worlds for Artists**

3 UNITS

Prerequisites: DM-101, DM-102 and DM-207

This course is a continuation of DM-207, Introduction to 3D Worlds for Artists. In this technically oriented class, students will develop a sense of spatial awareness through hands-on exercises and techniques that include the fundamentals of constructing 3D models and worlds. The concepts of borrowing from reality and constructing totally new realities will be discussed as alternatives for the design of student projects. An historical and visual overview of dimensions one through four will provide students with the framework necessary for developing their work. This class may draw upon leading 3D animation applications such as Maya, FormZ or 3D Max.

Satisfies Digital Media Requirement, Elective Studio for Non-Digital Media Majors.

DM-312**Special Studio for Technology Projects**

3 Units

Prerequisites: Two of the following courses DM 201, 210, or DM 212 or permission of the instructor

This special studio production class is directed towards technology oriented students who are immersed in forms of digital art practice, including web, digital audio, digital video, interactive systems. One half of the class will be project-based: students will be expected to present their work and discuss their approach. The class will provide a platform for discussion, critique and problem solving. The other half of the class will be visiting artists' studios, dis-

cussing specific work of digital arts, and solving specific digital questions, such as mapping, dynamic structures, and collective rules. The work completed in this advanced studio includes enhancements to pre-existing work, new individual projects, or new work in collaboration with other students. The content of this course may vary from semester to semester, and a more specific description may be provided in the Course Descriptions Supplement.

Satisfies Digital Studies Distribution Level 2 Requirement or Elective Studio for Non-Digital Studies Majors

DM-321**Design Conduct**

3 Units

Prerequisites: DM 208 or permission of the instructor

Art has a mature tradition of self-criticism, but has yet to fully question itself outside of Art, beyond its recognized and repeated codes and distribution methods.

"Design Conduct" is the continuation of "Infiltrate Design," an introduction to expanding contemporary art practice through design-based strategies. In this course, students will further investigate both the myths and relevant distinctions between Art and Design to develop projects that don't necessarily behave like the art we've come to know and expect. These projects will integrate design concerns and use any communication networks necessary to compete and/or collaborate with popular media cultures: advertising, entertainment and fashion, and to chart new relationships between the often indistinguishable experiences of culture and commerce.

Satisfies Digital Studies Distribution Level 2 Requirement or Elective Studio for Non-Digital Studies Majors

DM-398**Directed Study**

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

DRAWING (DR)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

DRAWING (DR)

DR-120

Drawing I & II

3 UNITS

A course which combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for Non-Painting and Sculpture Majors.

DR-200

Drawing II & III

3 UNITS

Prerequisite: 6 units in beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions in aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

DR-202

Anatomy

3 UNITS

Prerequisite: 3 units in beginning drawing

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image-text. On site drawing will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural con-

struct point of view, addressing societal and identity viewpoints. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors

DR-203

Drawing: Object and Figure

3 UNITS

Prerequisite: DR-120 or DR-200

Direct observation of the figure and object will form the content of this course. The investigation of uses of heightened light, figure/ground relationships, and narrative possibilities of objects and the figure will be explored. Students will work in a variety of media and sizes, from still life and the model. Students will also be expected to bring objects and figure sources which are significant to personal imagery and inquiry. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

DR-220

Special Elective

3 UNITS

Prerequisite: One 100 or 200 level drawing or painting course

This elective course in drawing addresses any one of a number of thematic, historical or technical issues in the study of new genres. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

DR-299

Drawing Intensive

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

DR-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

ENGLISH (ENGL)

ENGL-10

Writing Skills Workshop

0 UNITS

The Writing Skills Workshop allows students to develop and improve critical thinking, reading, and writing skills in preparation for taking English Composition A. Course activities will focus on art-related topics, literature and humanities. This workshop offers supportive, individualized attention for students to develop their writing, editing and revision skills. Students may be directed to take this course based on the results of the Writing Placement Examination.

Additionally, one section each year is designed specifically for international students. In this section, special emphasis will be given to linguistic and cultural issues common to students whose first language is not English.

ENGL-100

English Composition A

3 UNITS

This course is an introduction to forms of expository prose and will include instruction in strategies of persuasion, questions of style, and mode of argument. The focus of the course will be on learning different kinds of critical analysis and the expression of this analytic process in writing. The

course will include fictional and non-fictional readings, and the topics will vary from instructor to instructor. Please refer to the Course Descriptions Supplement for more specific course descriptions.

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B.

ENGL-101

English Composition B

3 UNITS

Prerequisite: ENGL-100

This course will provide advanced instruction in critical writing and strategies of analysis and will focus on the development of ideas as well as the close examination of texts, which will vary from instructor to instructor. Special attention will be paid to the cultural and historical context of ideas, as these pertain to the process of interpretation. Please refer to the Course Descriptions Supplement for more specific course descriptions.

English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-102

Continuing Practices of Writing

3 UNITS

This course offers advanced exploration of the practice and uses of critical writing, developing strategies and modes of reading and interpretation as well as style, argument, and composition. Topics and readings vary from instructor to instructor; please refer to the Course Descriptions Supplement for a specific course description.

Satisfies a Liberal Arts or Studio Elective and is required for transfer students pending the evaluation of their Writing Placement Exam. Placement in this course also makes it a graduation requirement and a prerequisite for the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-106

Narration and Figure

3 UNITS

Prerequisite: ENGL-100 and ENGL-101

This course introduces students to the uses of narrative and figurative language in writing. Through specific exercises and readings, students will explore, analyze and practice the many dimensions of storytelling and poetry in everyday speech, as well as in novels, short stories, plays,

films and poems. The specific focus and readings of this course will vary from Instructor to instructor; please refer to the Course Descriptions Supplement for a more specific description.

Satisfies a Liberal Arts Elective

ENGLISH AS A SECOND LANGUAGE (ESL)

ESL-10

English as a Second Language

0 UNITS

This course will focus on the language skills necessary to communicate at the college level, with special emphasis on the critique process at SFAI. Class activities and assignments will focus on speaking and listening practice, vocabulary development, reading comprehension, and writing fluency. Topics for discussion will range from art discourse to global culture.

Students who score between 500 and 600 on the TOEFL exam are accepted conditionally to the Art Institute and are required to enroll for two semesters in the English as a Second Language (ESL) course. Additionally, students who score greater than 500 but less than 549 on the TOEFL exam are required to enroll in a 4-week intensive ESL course prior to the first day of their first term at SFAI. Details of available ESL Intensive courses are available from the Office of Admissions.

FILMMAKING (FM)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

FM-101

Filmmaking I: Introduction to Filmmaking

3 UNITS

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it used by artists. We will work in 16 mm, super-8, and regular 8 mm formats. Projects include making a film without a camera, hand processing, in-camera editing,

non-conventional film projection, and an editing study of movement as motion or as change. Students are encouraged to attend weekly-specialized Technical Workshops which meet on Wednesdays third period for at least the first half of the semester. There is a \$35 materials fee for this course.

Satisfies Filmmaking Requirement or Elective Studio for Non-Filmmaking Majors.

FM-102

Specialized Technical Workshops

0 UNITS

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Filmmaking I: Introduction to Filmmaking students, particularly Film majors, should not schedule another class for this time.

FM-112

Motion Graphics

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-112

Students will explore the exciting territory of frame-by-frame filmmaking. We will expand the range of traditional ideas of animation and optical printing by regarding any object (sand, paint, cut-outs) and photographic frame original (stills, transparencies, film frames) as source materials to be transformed into cinematic motion. Students will explore, as interest dictates, drawn, cutout and 3-dimensional animation, rotoscope, and varieties of creative re-photography on the optical printer. There is a \$35 materials fee for this course.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

FM-113

AC/DC Psychotronic Teleplays

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-113

This is a production class workshop in which the class works together on a project that involves the Film Program's cameras and check-out room, plus anything that students want to bring in—e.g., video, film, shadows, slides, painting, and sculpture. Everything is utilized to

achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior moving picture production experience is required.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-140

History of Film A: An Introduction

3 UNITS

In spite of this prediction by one of cinema's early pioneers, film went on to become the medium of the Twentieth Century – expressing better than any form the diversity of visions, hopes, fantasies, fears and realities.

This course will highlight some of the film's incredibly rich and complex developments from 1895 to the present. We will consider cinema as visceral thrills, immediate sensory experience, sublime moments of enlightenment and ecstasy, a source of carnal knowledge as well as a tool of inquiry and meditation, propaganda and persuasion. In addition, we will highlight the establishment of film as an art form, its interaction with the other mediums (such as theatre, music, painting, photography, and electronic media) as well as association with various art movements (such as Cubism, Constructivism, Surrealism, abstract Expressionism, Pop Art, etc..) Our aim is to become familiar with some of film's history, with the form and language of various cinematic tendencies as well as establish a comfortable grounding from which to create and/or evaluate other moving image works, be they on film or digital media.

Satisfies Filmmaking Art History Requirement part 1 or Art History Elective.

FM-141

History of Film B: Contemporary Cinema

3 UNITS

During the second half of the twentieth century, a film culture emerged that both acknowledged the rich history of the moving image and greatly broadened the horizons of film as a contemporary art form. This course will present and examine films of all kinds that radically re-defined uses of the medium as a means of personal expression and artistic exploration. Included will be pioneering as well as recent experimental masters (Bruce Conner, Stan Brakhage, Yvonne Rainer, Martin Arnold, Su Friedrich), new narrative storytellers (Godard, Kluge, Export, Tarkovsky, Fassbinder), and groundbreaking documentarians (Rouch, Trinh T. Minh-ha, Marker, and Eisenberg).

Satisfies Filmmaking Art History Requirement part 2 or Art History Elective.

FM-142

Special Topics in the History of Film

3 UNITS

This course focuses on a specific theme, artist, period or nation in film history and is designed to deepen a student's understanding of the aesthetic, political, or formal aspects of the medium. The specific topic of the course will vary from instructor to instructor; please refer to the Course Descriptions Supplement for the topical description of the course.

Satisfies Filmmaking Art History or Art History Elective.

FM-200

Sound for Film

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-200.

This course focuses upon technical aspects of using sound with the moving image.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

FM-201

Documentary Film/ Video Directing

3 UNITS

This course will introduce students to the conceptual framework of filmmaking and the skills required in researching and planning the nonfiction film. Basic producing and directing expertise will be developed through the pre-production and production of student projects. Interviewing techniques will be introduced and each student will produce an edited audio portrait. Written assignments and complete pre-production packets will complement class discussions and individual meetings. Each student will complete a short 16mm, b/w, non-sync film with mixed tracks for their final project.

FM-202

Total Small Gauge

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-202.

This class is a response to the recent international resurgence of activity in super-8mm and regular-8mm filmmaking. The semester will be devoted to each student's original and substantial project culminating in a finished super-8 release print or regular 8 film. Complete instruction will be provided in a range of small gauge equipment including

viewers, cameras, splicers, processors, cement splicing, sound transfers to magnetic stripes, and film preparation for laboratory printing. The final film project may be a single or multiple projection film or film component of an installation, performance, or sculptural work. There is a \$35 materials fee for this course.

Satisfies a Studio Elective or one intermediate distribution requirement for the Film Major.

FM-205
Alternative Film

3 UNITS

Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-205

This class will explore the different ways of working with Super 8 and 16mm film, such as: 1) rear projection; 2) double projection; 3) body projection (related to performance art); 4) smoke projection (related to sculpture); 5) projection onto objects (related to installations); 6) water projection. There will be field trips and guest artists. In some cases, a more specific course description may be provided in the Course Descriptions Supplement. There is a \$35 materials fee for this course.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

FM-220
Special Elective in Filmmaking

3 UNITS

Prerequisite: One 100 or 200 level filmmaking course

This elective in filmmaking addresses any one of a number of thematic, historical, genre or theoretical issues in the study of filmmaking. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-250
Visiting Artist Studio

3 UNITS

Prerequisites: FM-101, Film History A and B, and three intermediate Filmmaking courses, or permission of instructor.

The focus of this studio-based course will be provided by a visiting artist and will be described in the Course Descriptions Supplement. There is a \$35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-299
Filmmaking Intensive

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-300
Sound and Color Seminar

3 UNITS

Prerequisites: FM101, Film History A and B

In this advanced hands-on sound and color seminar, each student will be working on two projects: One under the direction of the instructor and the second emanating out of the student's own creative devising. Emphasis will be placed on the expressive use and articulation of color, sound, and image. Our goal will be to create dynamic relationships between the three and making each one indispensable to the other two.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-301
Advanced Film

3 UNITS

Prerequisites: FM-101, Film History A and B, and three intermediate Filmmaking courses.

In this course, students will focus on the combination of multiple filmic elements, from the creative use of editing, to inventive uses of the camera, to the articulation of a concept in formal filmic language. Students will be encouraged to complete a film during the course of the semester, collaborating with other students and making use of the full range of filmic options available at SFAL. The specific focus of the course may vary from semester to semester; please refer to the Course Descriptions Supplement for a specific description. There is a \$35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-

Filmmaking Majors.

FM-380

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, or Studio Elective.

HUMANITIES (HUMN)

HUMN-200

Humanities Core A: Mediterranean Civilizations

(Formerly called Western Civilization A)

3 UNITS

Prerequisites: ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

This course is an introductory survey of major historical events in the Near East, Africa, and Southern Europe from antiquity to the 14th century. The first of a required sequence of courses that provides the historical back-

ground for advanced study in the liberal arts. Topics for the Mediterranean Civilization seminars vary from instructor to instructor; please refer to the Course Descriptions Supplement for specific course descriptions. This course is followed in the spring by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B.

With HUMN-201 satisfies Humanities Core

HUMN-201

Humanities Core B: Origins of the Modern World

(Formerly called Western Civilization B)

3 UNITS

Prerequisites: HUMN-200; ENGL-100 and ENGL 101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

This course is a continuation of the study of major historical events from the 15th century through the development of the European avant-garde in the 19th century. This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B.

With HUMN-200 satisfies the Humanities Core

HUMN-300

Critical Theory A

(Formerly called Methodologies of Modernism A)

3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

The first of a two-part examination of twentieth century cultural history, emphasizing relations between the visual arts and such systems of critical inquiry as psychoanalysis, historical and dialectical materialism, and structuralism. Weekly lectures provide overviews, while discussion sections are devoted to the close study of texts in correlation to lecture materials. This course may not be taken on a Pass/No Pass basis.

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301.

HUMN-301

Critical Theory B

(Formerly called Methodologies of Modernism B)

3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Critical Theory is a sequential course that provides an overview (a) as well as intensive study (b) of some of the major intellectual, aesthetic, and cultural facets of the twentieth century. While the topics for the Critical Theory B seminars vary from instructor to instructor, each seminar will focus on the theoretical languages of modernism, reading primary texts in such fields as cultural studies, critical theory, semiotics, and psychoanalysis. See the Course Descriptions Supplement for a more specific description of the topic of each class.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300.

INTERDISCIPLINARY (IN)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

IN-100

Contemporary Practice Seminar/Workshops

3 UNITS

Contemporary Practice is the first phase in an education that takes visual culture as the center point for inquiries into all aspects of individual and collective experience. The cross-disciplinary focus of Contemporary Practice introduces the entering students to the unique education environment of the Art Institute and prepares them for active participation in the Institute's community.

In addition to taking the two required liberal arts courses and two studio courses, during the first semester students rotate through four thematic Seminar/Workshops that introduce students to the disciplines, faculty, and facilities so they can make informed curricular choices; to the dynamics and processes of the academic and studio courses, such as the critique; to the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

Students choose entry-level studio courses from the following list to take during their first and second semesters. The courses must be chosen from different disciplines.

Digital Media

DM-101

Filmmaking

FM-101

New Genres

NG-101

Painting/Drawing

DR-120, PA-120

Photography

PH-101, PH-102

Printmaking

PR-100, PR-104

Sculpture

SC-101, SC-102

IN-101

Contemporary Practice Seminar

3 UNITS

Prerequisite: IN-100

In the second semester of the one year Contemporary Practice program students choose two studio courses and continue with the liberal arts sequence, and also take the second semester Contemporary Practice Seminar. The seminar will be a personalization of the introductory mission of Contemporary Practice in that its "subject" will be the integration of the student's studio investigations into courses of his/her choice. The seminar will take the form of a cross disciplinary forum for the critique of student's work by fellow practitioners and guest faculty.

IN-114

Multidisciplinary Collage

3 UNITS

Prerequisite: Some painting experience helpful

This course combines painting processes that use collage, mixed media, and assemblage and will concentrate on the use of found and/or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies a Major Studio Requirement or Studio Elective or Core Studio Elective.

IN-140

A History of Sound

3 UNITS

Sound is as compelling a subject for artists, nowadays, as painting sculpture, photography, and other traditional disciplines. This course will be a broad-ranging introduction to sound as a significant aspect of our larger, general culture. Selected ideas about sound will be considered, as well as how these ideas have been reflected in the thinking of artists from ancient times to the present. Relationships between sound, color, time, and space will be investigated, as will rudimentary acoustics and certain aspects of sound in non-western cultures. Although the course is not specifically about sound art, as understood in an art school context, the subject will be explored during the latter part of the semester. The course will provide a background for students interested in this aspect of our world and lives as

well as artists wishing to explore sound as a medium in their own work. Reading, writing, and a creative project will be assigned.

Satisfies an Art History Elective or Core Studio Elective.

IN-190
Interdisciplinary Seminar
3 UNITS

This course offers theoretical and pragmatic approaches to questions about the relationships between artist and community, social context, cultural criticism, and historical responsibility. Students are expected to write papers and to conceive as well as to execute studio projects that emerge from course reading and discussion. Topics may vary from semester to semester and from instructor to instructor; please refer to the Course Descriptions Supplement for more specific course descriptions.

Satisfies a Major Studio Requirement or Studio Elective.

IN-200
VISUAL STUDIES: A Critical History
3 UNITS
Prerequisite: IN-190

This course is an examination of recent and historical critical theory. This course will examine the relationship between politics and aesthetics in the age of mechanical reproduction, mass culture, and new forms of media spectacle.

Satisfies an Art History Requirement or an Art History Elective.

IN-215
Italian Art & Contemporary Culture
6 UNITS
Prerequisite: Completion of a questionnaire and interview with faculty organizer.

Rich in history and culture and with a singular place in the development of Western art, Italy offers unique perspectives to all students of the arts. Once divided into small warring principalities, the Italian peninsula still offers regional differences in art, architecture, language, customs and a varied cuisine. Italy today is faced with political questions that reflect the pressures of a new world order.

This advanced interdisciplinary course will examine the art, culture and everyday life of Italy, while providing students an opportunity to work in the medium of their choice. The course traces Italian culture from the Renaissance to the present day.

Satisfies 3 units of Studio Elective and 3 units of Elective Art History.

IN-216
Art, Psyche and Spirit
3 UNITS

Art: A sharing of studio work from an archetypal perspective. Psyche: An introduction to methods for initiating the path of individualism. Spirit: A review of both Asian and Western traditional concepts of mind, body and spirit, followed by guided training for entering paranormal (veridical, in this world), and astral (transcendent, in the spiritual world) experience.

Satisfies a Studio Elective or Liberal Arts Elective.

IN-217
China Trip
3 UNITS
Prerequisites: Instructor permission.

The China trip has consistently provided one of the most valuable and exciting opportunities for SFAI students to study cultural diversity up close. China is rapidly joining the international community, economically, politically and artistically. The China trip provides an opportunity for you to be a part of this historic period in China's history. The course satisfies 3 units of elective credit. One week of study followed by two weeks of travel. We will visit Shanghai, Loyang along the Yellow River, Xian for one of the best archeological museums in China, Dun Huang, an oasis in the far West of China on the silk route and famous for its ancient Buddhist caves full of murals and sculptures, Beijing, and the Forbidden City.

Satisfies Studio Elective and Global Culture Requirement.

IN-381
China Trip Tutorial
3 UNITS
Co-requisite: Concurrent enrollment in IN-217.

This tutorial provides a one-semester period of intensive work on art projects based on the student's experience in China as part of the trip class (IN-217). Students meet individually with the instructor.

Satisfies a Major Studio Requirement of Studio Elective.

IN-220**Special Topics in Interdisciplinary Studies**

3 UNITS

Prerequisite: PH-101, PH-102, NG-101, SC-101 or SC-102

This elective course in Interdisciplinary Studies addresses any one of a number of thematic, historical, genre or theoretical issues in interdisciplinary studies. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Major Studio Requirement for Interdisciplinary majors or Elective Studio Requirement for non-Interdisciplinary majors

IN-221**Vietnam Odyssey**

6 UNITS

Prerequisites: Junior or senior standing; permission of instructor.

Class will meet once per week for three hours each. Subjects to be explored include: situate Vietnam within the Southeast Asia and China context; Vietnamese religious and cultural values; multiethnic Vietnam, traditional and modern art practices; Vietnam-American War; and trade and investment (globalization).

Students are expected to develop ideas and strategies for their art projects during the trip. Logistical issues will be resolved regarding the completion of these projects.

The class will spend two full weeks in Vietnam. We will visit Hanoi and the northern highlands, the central coast, Saigon and the Mekong Delta. We will visit all the major cultural sites in these locations. We will connect with contemporary artists practicing in Vietnam and Vietnamese art institutions. Students will also have to pursue their art projects.

The class will continue to meet weekly in a studio format. Students will work on making, editing, and presenting their art projects. A student group show at the Diego Gallery will occur late in the semester. Additional venues for the work will be explored.

Satisfies a Major Studio Requirement or Studio Elective; also satisfies the Studies in Global Culture Requirement.

IN-250**Visiting Artist Studio**

3 UNITS

The focus of this studio/seminar-based course will be provided by a visiting artist. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Major Studio Requirement or Studio Elective.

IN-299**Interdisciplinary Intensive**

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Interdisciplinary Studio Elective or Elective Studio for Non-Interdisciplinary Majors.

IN-390**Senior Seminar**

3 UNITS

Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement for all graduating seniors.

IN-398**Directed Study**

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement or Studio Elective.

IN-399**Independent Study**

12 STUDIO UNITS

Academically outstanding junior undergraduates may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of a studio faculty sponsor, the Registrar, and the Dean of Academic Affairs. A Liberal Arts project may be taken concurrently, for which a separate proposal must be made. Independent Study credit shall not exceed 12 semester units for studio credit and shall not exceed 3 semester units in Liberal Arts. The total studio and Liberal Arts credit allowable for Independent Study shall not exceed 15 units. Only one semester or one summer session of Independent Study shall be allowed for any student. Refer to the application form available in the Registrar's Office for additional information. Application deadlines are published in the academic calendars in this catalog.

Satisfies a Major Studio Requirement or Studio Elective.

MATHEMATICS (MATH)**MATH-100****Principles of Mathematics**

3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competence leads to an expanded vision of personal artistic possibility. While the material will be presented in a manner that is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical context.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

MATH-101**Language and Logic**

3 UNITS

How do language and logic work in their own peculiar ways? This course looks at some answers to these questions and, in so doing, poses a few others. Particular emphasis will be placed on the role of symbolic logic in dealing with problems of meaning, expressibility, provability, and truth. The increasing development of artificial languages such as those used for communication with

machines will be evaluated against the perceived ambiguities of language. Studies of such languages and their attendant logics offer some perspectives on the technical mechanisms involved in language and logic generally, including mathematics.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

MOBILITY EXCHANGE PROGRAM**IN-393****Mobility Exchange**

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Services Office for application materials.

Satisfies 3 units of Liberal Arts Elective and 12 units of Major/Elective Studio Requirement depending upon the institution and courses successfully completed. See the academic advisor regarding your specific requirements needed for graduation.

NEW GENRES (NG)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

NG-101**New Genres I**

3 UNITS

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New Genres includes time-based media and computer-generated imaging as well as performance and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for more specific descriptions.

Satisfies New Genres Requirement or Elective Studio for Non-New Genres Majors.

NG-110
Beginning Video
3 UNITS

This course is designed for students who have had little or no experience with video. The first half of the course will be organized by a series of required exercises, supplemented by in-class demonstrations, which will expose some of the possibilities and limitations inherent in video. This half of the course will also introduce technical issues such as lighting, audio recording, camera movement, and editing. In the second half of the course, students will concentrate on a project of their own design, implementing some of the technical aspects of video while taking advantage of the medium's immediacy and directness. While introducing the technical elements of video, this course also encourages exploration, fresh thinking, and trying things out. These aspects of the course will be complemented by a series of screenings by both established and well known artists as well as by occasional guests. "Music videos" will not be allowed in this course.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-140
History of New Genres
3 UNITS

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. Class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

NG-141
Issues and Contemporary Artists
3 UNITS

An investigation of contemporary issues relevant to the

development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical culture theory as it relates to contemporary art practice.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

NG-201
New Genres II
3 UNITS

Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in NG I. New Genres II: Further NG is primarily designed for new genres students at this advanced, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-204
Installation
3 UNITS

Prerequisite: NG-101 or NG-201 or instructor permission.

This course is suggested for students who wish to include the specifics of time and place in their object making, or for those already working in time-based activities, to provide an opportunity to objectify and site those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement and relevance.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-205
Special Topics in Video
3 UNITS

Prerequisites: NG-101 or NG-110 or NG-201 or instructor permission.

This course offers varying perspectives on the practice of video. The focus of the course changes from semester to semester, depending on the interests of the instructor. Please refer to the Course Description Supplement for a

specific course description.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-206

Performance Documentation and Photoworks

3 UNITS

Prerequisite: NG-101 or instructor permission

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today photography is used widely by contemporary artists in the creation of conceptually-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution and technique, the students will be challenged to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-211

Havana

3 UNITS

Prerequisite: Admission to class by proposal review and instructor permission only.

A class trip to Havana to visit the Institute of Superior Art (ISA). The class will meet bi-weekly as a seminar before and after the trip. The trip will provide a very important and unique opportunity to see work being done by contemporary artists from around the world and to be part of the Havana Bienal.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-220

Special Elective

3 UNITS

Prerequisite: One 100 or 200 level new genres course

This elective course in New Genres addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of new genres. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific

course descriptions in any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-250

Visiting Artist Studio

3 UNITS

Prerequisite: NG-101

The focus of this studio-based course will be provided by a visiting artist and will be published in the Course Descriptions Supplement.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-299

New Genres Intensive

3 UNITS

Prerequisite: FM-101, NG-101, NG-110 or instructor's permission.

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-307

Advanced Projects

3 UNITS

Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important

part of the curriculum.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-310

Advanced Video

3 UNITS

Prerequisites: NG-101 and NG-110 or instructor permission.

An intensive class for students to further develop their work in video. A seminar/workshop with critiques, guests and regular screenings of works by contemporary artists addressing narrative issues both linear and non-linear, installation, and conceptual or performance based works that use video as a documenting tool. Inclusive of all styles of working, from short pieces and "sketches" for installations and site specific to works that develop over the period of the semester, from the development of ideas to production to post-production.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-380

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation.

Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

PAINTING (PA)

PA-110

Tools and Techniques

3 UNITS

There will be lectures and demonstrations, but this will primarily be a "hands-on" class and will include: proper construction of painting support and preparation of surfaces for painting; hand tools and power tools--their proper and safe use; economical methods and materials; oil paint, acrylic paint, pastel, tempera, and the relative advantages and disadvantages of each; proper methods in mixed-media work; toxicity of materials and safe working methods; and the use of studies as preparation for painting. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-112

Color

3 UNITS

This course combines a sequence of short directed projects designed to develop and refine awareness of color relationships with a sustained, self-directed working project of personal exploration about the meaning of color. Presentations will explain the history, theory, and experimental aspects of color and will be useful to visual artists working in any medium. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-120

Painting I & II

3 UNITS

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. In some cases, more specific course descriptions

may be provided in the Course Description Supplement published each semester. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

PA-200
Painting II & III

3 UNITS

Prerequisite: 6 units in beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a \$35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

PA-202
Concerning the Figure

3 UNITS

Prerequisite: 3 units of painting

How the human figure might be meaningfully represented in paintings is the focus of this course. As background, significant historic precedents will be surveyed and the implications involved in their renewed use examined. The primary concern will be to explore how contemporary visual understandings may be employed to paint significant and compelling images stressing the figure. Projects will involve working from imagination as well as from the model. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-220
Special Elective

3 UNITS

Prerequisite: One 100 or 200 painting course.

This elective course in Painting addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of new genres. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PA-299
Painting Intensive

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PA-300
Undergraduate Studio Seminar

3 UNITS

Prerequisite: 3 to 6 units of painting

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Seminar Requirement, Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-301
Living and Breathing Painting

3 UNITS

Prerequisite: 6 units in painting

The focus of this class is to intensify and to clarify the advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered around current artmaking issues and are designed to stimulate each studio session. This class is intended to help students understand their own creative process and, in turn, create a studio environment where material and intellectual growth is heightened.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors

PA-380
Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The

classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PHOTOGRAPHY (PH)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

PH-101

Photography I

3 UNITS

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens and development of film and paper is stressed in an environment of rigorous laboratory work.

Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the manager of the Photography Dept. to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-102

Materials and Methods

3 UNITS

Prerequisite: PH-101 or equivalent

A laboratory-based investigation into the permutations. This class will also introduce various historical methods that can now be approached within a specialized manner.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-110

Understanding Photography

3 UNITS

Prerequisite: PH-101 or equivalent

This course is an intensive investigation of the inherent characteristics and problems of the medium emphasizing the critical evaluation of student work based upon the details of an image as well as the single image within a body of work.

This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied.

Through assignments, different approaches to self expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history.

This is a true Intermediate class of technique applied to concept. This is not a class for the beginning student.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-111

Technical Workshop Class

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

These courses provide a series of technically based intensive workshops on a variety of specific topics. Refer to the Course Description Supplement for the semester's particular focus. There is a \$35 materials fee for this course.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-112**Color Photography**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between \$250-300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-113**Alternative and Historical Processes**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course is primarily a laboratory oriented class with sessions devoted to both the critique and slide presentations. Today, in the medium of photography, there is a very interesting resurgence of historical processes employed by contemporary artists. This class is designed to practice and investigate these applications. Assignments are given but the class is more oriented to technical accomplishment accompanied by personal vision.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-115**The View Camera: Traditional and Non-Traditional Uses**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

The view camera represents the basic truths of photography and is essential to a well-rounded photographic education. It is suited to some individuals wishing to realize to the 'purity' of the medium. Its characteristics of detail and full control over the visual image become an essential aspect of one's personal vision.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-116**Elements of Lighting**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will focus on the use of light in photography as object, subject, and tool in regard to picture making. A survey of basic lighting techniques, existing light, on-camera flash, tungsten lights, still life and portrait lighting with strobe, in combination with presentations of work of contemporary photographers and in-class demonstrations and experimentation will make lighting less intimidating and introduce new possibilities within the medium. There is a \$35 materials fee for this course.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-117**Photography Seminar**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

A seminar is a group of advanced students studying under a professor with each doing original research and all exchanging results through reports and discussions featuring open discussions or both a formal and informal manner. These classes vary from semester to semester depending upon the faculty's decisions and the particular professor teaching the course. Please refer to the Course Description Supplement for specifics.

These advanced classes are individually constructed by the instructor and hold a range of approaches and thematic concerns/directions. It is the nature of our department (the thing we want to do) is to have flexible advanced classes that reflect current interests of the faculty, the student population and the contemporary photographic world. In this way our department remains spirited and responsive. Examples of such courses include: Fractions of Contemporary Life in the Urban Landscape, Culture and Document, Art & Commerce, Nevada Plus, Sacred & Profane, Direction & Inspiration, Night Photography and Text & Image.

May satisfy Technical or Concept Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-118**Night Photography**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will enable students to expand their photographic practice to include making images at night. During the semester this class will examine the history of night photography and its practitioners and explore the technical as well as the aesthetic qualities of night shooting. This is a class in which students will be expected to be making pictures throughout the semester. Through several nighttime field trips and assignments, students will be exposed to a variety of different methods for shooting in low and mixed light. Both color and black-and-white materials will be used. Students must have a tripod of their own and a camera that has a bulb "B" setting for doing time exposures.

Satisfies Photography Technical Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-140**History of Photography I**

3 UNITS

This course is a survey of the artistic development and technology of photography. Emphasis will be given to the social impact of photography and its relationship to multiple fields of artistic endeavor. Field trips, a research paper, an exam, and individual presentations will be required for the course.

Satisfies Photography Art History Requirement or Art History Elective.

PH-141**History of Photography II**

3 UNITS

Prerequisite: Previous coursework in history of photography

Through a series of lectures, discussions, readings, and class participation projects, this course will address photography's relationship to modernism. Beginning with the moment of photography's ascendance as a modernist medium in the 1920's and 30's, the course will work chronologically backwards and forwards, eventually covering the entire history of the medium and its recent implication in postmodernism.

Satisfies Photography Art History Requirement or Art History Elective.

PH-201**Culture and Document**

3 UNITS

Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course examines personal and cultural beliefs and values as they are expressed and represented in photography. Students will explore dominant cultural conventions in contemporary and historical mass media, advertising and gender representation. Students will be expected to work on an individual photographic project throughout the semester.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-202**Landscape: Nevada Plus...**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The centerpiece of this class is a 5-6 day field trip into the basin and range country of Nevada, where the class will focus on a history of the state including the original inhabitants, emigrant remains, small mining communities, and the wilderness. Local photographic field trips may extend beyond class time, and students are asked not to schedule classes that conflict with this plan. This is an "experience" class in which photographs are continually taken and critiqued and in which attention will be paid to patience, composition, and eloquent light. Study and praxis may include precepts of the term "landscape" other than "natural scenery," including anthropologic, domestic, social and urban viewpoints. Students with mature skills and diligence as well as a commitment to the ideas of the natural landscape are invited to participate. A \$250 class fee covers vehicle rental, lodging and food. Not limited to Photography majors. For further information, see Jack Fulton.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-207**Art and Commerce**

3 UNITS

Prerequisite: PH-101 or equivalent

Art and Commerce is a new hybrid theory/studio course which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields,

blurring distinctions between the two areas. The course will examine the current and historical relationship between art and commerce, beginning with art's service to the church and state, and moving to photography's instrumental evolution, and concluding with a close look at the various ways art and commerce interact now: From artists working with corporations, both traditional and not, to art photographers creating fashion campaigns, to commercial craftsmen producing art for artists. Students will combine reading and research with the production of their own work which will address the issues of the class. There will be field trips and guests, such as magazine editors and advertising reps.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-208

Sacred and Profane

3 UNITS

Prerequisites: Students may early register for this course; permission for final registration will be given by the instructor after the portfolio review that takes place during the first class meeting. Non-majors may enroll with instructor permission and portfolio review if photography is an aspect of the student's work. Students must bring portfolios to the first class for review.

In this course, students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. The course will look at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Assigned readings, several short papers, some research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-209

Sacred and Profane II

3 UNITS

Prerequisite: Students continuing from PH-208 may early register for this class. Permission for continued enrollment will be given by the instructor after the first meeting. Generally, there are no new openings for students for the second half of the class except by permission of the instructor.

This course is the second semester of an advanced two-semester course looking at a broad range of sacred, mythic, and profane images in a cross-cultural framework. See PH-208 for additional information.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-215

Direction and Inspiration

3 UNITS

Prerequisite: A portfolio review for entrance to the class will be conducted during our first meeting; everyone must bring examples of their work. This is to guarantee that the work of all of the students in the class is at a high enough level to sustain an in-depth project for the semester. A list of the accepted students will be sent to the Registrar for final enrollment.

This photographic class is designed for advanced and intermediate students. Students will be asked to define a project that they will work on for the semester. We will review and discuss each student's work in a way that leads to a wider circle of ideas and precedents in art and culture. For instance, if someone is involved with self-portraiture, we will discuss the genre to help develop useful and pertinent resources that might lead to inspiration. Not only throughout the history of photography, but in the history of art, we might discuss for instance, the individual and cultural issues that shape identity and its representation. The goal of this class is to have students recognize that they are producing work that is simultaneously unique to them, but also part of a very long genealogy of expression. Besides the student's work in progress, students will be required to research other subjects and artists pertinent to their work. Each student will present a slide presentation to the class of their research and we will have some moderate reading. A more detailed syllabus will be distributed when the class meets.

Satisfies Photography Concept Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-220

Special Elective

3 UNITS

Prerequisite: One 100 or 200 level photography course

This elective course in Photography addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of photography. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

May satisfy Technical or Concept Requirement for Photography Majors - refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-250**Visiting Artist Studio**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The focus of this studio-based course will be provided by a visiting artist and will be published in the Course Descriptions Supplement.

May satisfy Technical or Concept Distribution Requirement for Photography Majors - refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-299**Photography Intensive**

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

May satisfy Technical or Concept Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-301**Strategies of Presentation**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

This course enables students to develop a working method of evaluation with respect to their work and to find the most appropriate forms of presentation for it. Strategies of Presentation includes an analysis of the problems of collecting, editing, and arranging a body of work with the intent of presenting a photographic series in an exhibition, publication, or portfolio. The course also addresses the problem of revising one's work for multiple possibilities of installation, performance, or intermedia formats.

Satisfies Photography Concept Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-380**Undergraduate Tutorial**

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

May satisfy Technical or Concept Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-381**Special Projects**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

May satisfy Technical or Concept Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors

PH-391**Senior Review**

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an exit or 'capstone' class configured for the student to coalesce, define and be prepared take their work into a larger arena of the 'real' world, or matriculate into a graduate program. A class to culminate projects and to prepare for a professional life.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-398**Directed Study**

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

May satisfy Technical or Concept Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PRINTMAKING (PR)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

PR-100

Introduction to Printmaking

3 UNITS

Introduction to Printmaking is a beginning level course. Both technical and conceptual in nature, this course is intended to introduce printmaking's core technologies to artists who have had limited exposure to printmaking. The course objective is to build a foundation so that personal issues and imagery can be pursued in depth more successfully in other courses.

This course introduces these ideas through two of printmaking's technologies – relief print and intaglio. In relief, the ink is printed from the surface of a matrix, and intaglio's ink is printed from the grooves below its surface. A woodcut is a relief print, an etching is an intaglio, and a collograph combines these two technologies. The basic processes used to make and print a woodcut, etching and collograph will be demonstrated and practiced. There is a \$35 materials fee for this course.

Satisfies Printmaking Requirement and Elective Studio for Non-Printmaking Majors.

PR-103

Photo-Printmaking I

3 UNITS

This class provides a foundation in the theory and practice of photo-printmaking, including lectures, demonstrations, practical darkroom and studio work. Individual and group

discussion is encouraged. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, including techniques for the construction and manipulation of images. The primary print media is Photo Etching. General studio procedures with a strong emphasis on safety are integrated with image-making practice. Other media may be explored, such as photo-silkscreen, if the student has taken a prior class in that subject. A limited number of advanced students may be admitted to this class. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-104

Lithography I

3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-106

Artists' Books--Bay Area Resources

3 UNITS

This is a workshop class that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. This class will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many presses and workshops that make the Bay Area a center for limited-edition publication.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-107
Relief Printing

3 UNITS

This class is an introduction to the medium of relief printmaking, including Western techniques as well as the traditional Ukiyo-e process. Through lectures, demonstrations and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects--single block, multiple block, and reduction. Hand printing and press printing, oil and water-based inks will be utilized. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-112
Printmaking Intensive – The Language of Aquatint
3 UNITS

This two-week intensive class will explore the history and process of the aquatint, i.e., the method(s) of achieving tones in the intaglio (etching) process. All approaches from hand to mechanical applications will be demonstrated and explored. Various linear techniques will also be employed as ancillaries to the aquatint. Although the emphasis in this class will be on achieving a thorough understanding of the possibilities inherent in the aquatint process, we will always be working toward its application through concept and image. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio Requirement for Non-Printmaking Majors

PR-140
History of Printmaking
3 UNITS

Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts (at California Palace of the Legion of Honor), from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. Note: Class meets in the Achenbach Foundation, California Palace of the Legion of Honor, Lincoln Park, 100 34th Avenue, San Francisco.

Satisfies Printmaking Art History Requirement of Art History Elective.

PR-202
Etching I & II

3 UNITS

Prerequisite: PR-101 or equivalent

This class continues the exploration of the medium of intaglio. Through demonstration and class participation, students continue their exploration of the medium. Various methods of making plates as well as collaborative projects will be encouraged. Students will use the information acquired in intaglio to create a print portfolio, installation or individual prints exhibited as a series. Individual and group critiques are included. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-203
Photo-Printmaking I & II

3 UNITS

Prerequisite: PR-101 or equivalent

For the Introduction I students: This class provides a foundation in the theory and practice of photo-printmaking. This includes lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, techniques for construction and manipulation of images. The primary print media is Photo Etching. General studio procedures with a strong emphasis on safety are integrated with image-making practice. There is a \$35 materials fee for this course.

For the Advanced II students: This course is a continuation of the theory and practice of photo-printmaking, including lectures, one on one demonstrations, and critiques as needed, advanced darkroom as well as individual and group discussion. Other print media can be explored, as the student expands their language, and hones their expression. Other media may be explored, such as photo-silkscreen, if the student has taken a prior class in that subject. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-207
Artists' Books/Evolving Books

3 UNITS

Prerequisites: PR-106 and instructor permission

This class looks at the qualities of books that have the

potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance and unique methods of display, the class will examine the relationship between word and image and the impact that materials and media can have on an artistic outcome. Guest artists and field trips will be important components to this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-213

Digital Printmaking

(Same as DM-213)

3 UNITS

Prerequisite: DM-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications, and want to explore beyond the ink jet output print of images. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective, Digital Media Elective or Elective Studio for Non-Printmaking or Digital Media Majors.

PR-220

Special Elective

3 UNITS

Prerequisite: One 100 or 200 level printmaking course

This elective course in Printmaking addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of printmaking. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-310

Advanced Projects

3 UNITS

Prerequisite: PR-100A or instructor permission

This course is intended for upper-level undergraduates and graduate students who are working with expanded or combined forms of printmaking using the many techniques available. Its purpose is to allow selected students to concentrate on a specific and limited project over the course of the semester. Students are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a seminar (assigned readings accompanied by discussion), a studio class (working on projects), a critique seminar (discussions centered around student work), and tutorial (one-on-one discussions with the instructor about the evolution of student work). The course may also include relevant field trips and visiting artists.

Admission into the course is largely based on portfolio reviews. Your portfolio should be brought to the first meeting of the class and must include examples of previous work and a short written description of the project(s) you intend to work on during the semester. A list of those students accepted into the course will be provided to the Registrar's Office and posted outside the Printmaking Office. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree. There is a \$35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

SCIENCE (SCIE)

SCIE-110

Art & Phenomena at the Exploratorium

3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

This course may include a materials fee. Please refer to the time schedule, available during registration for a complete list.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

SCIE-111

Topics in Contemporary Science

3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. No technical expertise is required.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

SCIE-220

Special Elective

3 UNITS

This elective course in science addresses any one of a number of historical, theoretical or pragmatic issues in the study of science. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Science Requirement or Liberal Arts Elective.

SCULPTURE (SC)

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

SC-101

Form and Processes: Beginning Sculpture

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 102, 103, or 140.

One of several foundation sculpture classes, this course is an introduction to the methods and ideas of sculpture. The class is based upon the processes of modeling, assemblage, and casting which are used as vehicles to explore the processes of scale, replication, and metamorphosis using materials such as styrofoam, plaster, wax, plastics, ceramics, metal mesh, and mixed-media. This class emphasizes basic sculptural techniques; an introduction to the language of materials and space; creative problem solving as well as narrative, formal, and conceptual issues of sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed media. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-102

Structure and Concept: Beginning Sculpture

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 101, 103, or 140.

The second of two foundation sculpture classes, this course concentrates on the fabrication of a range of materials and their application to sculptural ideas. Students will design and build structures using a variety of materials that may include cardboard, wood, steel, cloth, and mixed-media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of materials, spatial and conceptual approaches to sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-103**Object and Material: Beginning Ceramics**

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 101, 102, or 140.

Students will use a range of ceramic processes to investigate issues in sculpture and ceramics. Instruction in basic ceramic construction, casting, glazing, and firing are part of the technical foundation for this course. This class emphasizes basic ceramic and sculpture methodologies, an introduction to the language of materials and space, creative problem-solving as well as narrative, formal, and conceptual issues of sculpture. This class is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture and ceramics in the form of slides and video will also be presented.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-111**Technical Workshop: Welding/Electricity**

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 101, 102, 103, or 150.

The first half of the semester is devoted to learning introductory techniques of welding, metal cutting, forming, and sheet metal work; the second half of the semester is devoted to the basics of AC and DC electrical circuits, lighting, and control. This class is a prerequisite for SC 203 Kinetic Sculpture/Systems I.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-140**History of Sculpture**

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 101, 102, 103, or 150.

This course covers the significance of art making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the twentieth century. Because art history can be a tool for making art in the studio, SC-140 will help students develop a solid historical context, which can then become a resource for their own art making.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-200**Intermediate Sculpture**

3 UNITS

Prerequisite: Two 100 level Sculpture courses or consent of the instructor.

In this course the relationship between idea and execution will be synthesized with a wide variety of approaches and issues concerning contemporary sculpture. Necessary technical and supportive information in a range of appropriate materials and processes will be provided. The specific topic of the course may vary from semester to semester, and more information may be provided in the Course Descriptions Supplement. Topics may include: Materials and Methods, The Figure, Processes of Replication, Ceramics II, and others.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-203**Kinetic Sculpture/Systems I**

3 UNITS

Prerequisite: Two 100 level Sculpture courses or consent of the instructor.

An intermediate sculpture class that focuses on mechanical motion and time aspects of sculpture/installation and which emphasizes welding, machining, and metal-forming techniques. The low-tech control and activation of these works using simple electrical circuits and sensors and electro-mechanical systems will be explored. The premise of this class is that artists need to create functioning systems to render more conceptually complex projects. Readings from twentieth century art history, hands-on technical demonstrations, and group discussions will supplement concentrated studio work. Various artists and art movements from the twentieth century, such as Tinguely, Naum Gabo, Alexander Calder, Marcel Duchamp, George Rickey, Survival Research Laboratories, Kenji Yanobe, Alan Rath, and Eduardo Kac, will be studied for their use of mechanical systems, kinematics, installation, spectacle, and performance. This class is part of a series of courses that further explores issues in sculpture, installation, and mixed-media work.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-204**Sound Laboratory**

3 UNITS

Prerequisite: Two 100 level Sculpture courses, SC200 Kinetic/Systems I or consent of the instructor.

This course is part of a series of intermediate courses in the

Sculpture Department. Sound that is generated by material, mechanical, and electrical means will be explored in this course. Composition, history, spatial dynamics of sound, and integration of sound into installations, mixed-media projects are also investigated. This class is part of a series of courses that further explores issues in sculpture, installation, and mixed-media work.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-220

Special Topics: Special Elective

3 UNITS

Prerequisite: One 100 or 200 level Digital Media course.

This elective course in Digital Media addresses any one of a number of thematic, historical, genre, or theoretical issues in the study of digital media. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-299

Sculpture Intensive

3 UNITS

This intensive course offers the student an opportunity to work with a singular focus in a particular area of seminar study or studio practice. In studio courses, students meet with faculty every day for nine hours for a two-week period; in seminars, students meet with faculty every day for four hours for a two-week period. Intensives will vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC-301

Site/Context:

3 UNITS

Prerequisite: Two 100 level and one 200 level Sculpture or New Genres courses or consent of the instructor.

A series of studio/seminar/critique-based courses in the Sculpture Department that investigate issues related to site, context, science, natural systems and public practice. Site/Context courses emphasize students doing their own research in support of individual projects; relevant and supportive material, procedural and technical information are

presented as part of the courses. The history, conceptual strategies and issues of site, context, science and public-based thinking and working are also covered through appropriate discussion, readings, media presentation and visiting artists.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors

SC-302

Cross Media/Ceramic Projects

3 UNITS

Prerequisite: Two 100 level Sculpture courses or consent of the instructor.

This is an advanced course that focuses on the sculptural use of clay and related ceramic materials in a mixed media context. Other materials or approaches include but are not limited to: classical sculpture materials, exotic or alternative materials, installation, architecture, photography, video and digital strategies. One emphasis in the class will be to understand and evolve different meanings of ceramics and ceramic-based practice. A range of technical information about ceramics will be pursued ranging from clay body and glaze formulation to architectural and industrial practices as well as conceptual approaches to ceramics. Appropriate slides, videos, readings, and visits from artists will also be part of the course.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors.

SC- 320

Advanced Special Topics

3 UNITS

Prerequisites: Junior and Senior students who have had at least 2 courses in Sculpture and/or New Genres or with the consent of the instructor and have a basic command of the materials and methods being used for their projects.

A series of advanced level courses with an emphasis on strategy and critique that cover specialized or experimental topics in sculpture. Designed for students who have adequate competency in the basic skills and technical information needed to accomplish their projects, and need advanced information on the logistical, conceptual and aesthetic level of their work. The specific topic of the course may vary from semester to semester, and more information may be provided in the Course Descriptions Supplement.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-330**Undergraduate Sculpture Seminar**

3 UNITS

This course is devoted to the group critique of undergraduate student work. This group interaction will critically review and discuss the intention, direction, production, presentation, working processes and position within contemporary art discourse of each student's art work. Students will also be expected to do research and discuss relevant issues of art at an advanced undergraduate level.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-380**Undergraduate Tutorial**

3 UNITS

Prerequisite: Junior standing.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture elective or Elective Studio for Non-Sculpture Majors.

SC-398**Directed Study**

1-6 UNITS

Prerequisite: Instructor permission.

Directed Study is designed for educational needs which are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units in a Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Satisfies a Major Studio Requirement, Studio Elective, or Liberal Arts or Art History Elective.

SOCIAL SCIENCE (SOCS)**SOCS-120****Globalism, Communication, Performance**

3 UNITS

How does cultural production and consumption participate in global geopolitics and inequalities; how do media participate in and restructure transnational relations; how is identity constructed through diverse forms of narrative? This course addresses these questions by focusing on cultural production and power in transnational perspective. Through ethnographic and critical approaches, we will analyze visual culture, literary and musical forms of communication that have served the planetary reach of colonialism, imperialism and the "new world order." The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora and corporate spheres.

Satisfies a Liberal Arts Elective or Social Science Requirement; also satisfies the Studies in Global Culture Requirement.

SOCS-220**Special Elective**

3 UNITS

This elective course in Sociology addresses any one of a number of historical, theoretical or pragmatic issues in the study of the social sciences. The courses vary from semester to semester and instructor to instructor. Please refer to the Course Description Supplement for more specific course descriptions in any given semester.

Satisfies a Social Science Requirement or Liberal Arts Elective.

SUMMER MFA DEGREE REQUIREMENTS

Designed for working artists, teachers, and other art professionals, the Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or four summers.

Only students admitted to the Summer MFA Program may enroll in the courses listed below when offered in the summer, unless special permission is granted by the Summer MFA Program Director (for graduate students in the MFA Program).

Curriculum Requirements

Critical Studies	3 units
Art History, Theory & Criticism	9 units
Critique Seminar	12 units
Directed Study/Winter & Summer Review	12 units
Electives	24 units
Intermediate Review	0 units
Final Review	0 units
TOTAL	60 units

SUMMER MFA COURSE DESCRIPTIONS

Art History (ARTH)

ARTH-502
Critical Theory
3 UNITS

This seminar examines various fields of theoretical inquiry, from psychoanalysis to phenomenology to deconstruction. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course requirements.

Satisfies the MFA First Year Art History Requirement or MFA Art History Elective.

ARTH-505
Graduate Seminar in Art History
3 UNITS

This seminar explores a broad intellectual spectrum in contemporary art history, visual theory, and art criticism. Topics vary from semester to semester and instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies MFA Art History Elective.

Critical Studies (CS)

CS-500
Graduate Seminar in Critical Studies
3 UNITS

This seminar will explore social, aesthetic, and intellectual movements in contemporary theory and criticism. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Summer Graduate Courses (SGR)

SGR-500
Graduate Critique Seminar
3 UNITS

The Graduate Critique Seminar emphasizes group discussion and critique of students' work and other related topics. Unless notified to the contrary, the first meeting of the Graduate Critique Seminar is at 701 Chestnut Street.

SGR-595
Off-Site Directed Study/Review
1.5 UNITS

Summer MFA students may enroll for one or two four-week sessions each summer and complete the major portion of their work during intensive summer periods of individually focused studio practice. Community-based directed-study classes with artists in the students' own communities continue the program through the rest of the academic year. In winter and early summer, weekend reviews are held in San Francisco. The winter review takes place during the weekend before Martin Luther King Day holiday, and the summer review takes place in early July.

MFA DEGREE REQUIREMENTS

Curriculum Requirements

THE CURRICULUM OF THE MFA PROGRAM IS SHOWN IN THE CHART BELOW:

FIRST SEMESTER

Graduate Critique Seminar (GR-500)	3 units
Graduate Tutorial (GR-580)	3 units
Art History (ARTH 501, 503 or ARTH of Major) (See below for requirement)	3 units
Critical Studies Seminar (CS-500) (See below for requirement)	3 units
Elective*	3 units
Visiting Artist Series (GR-502)	0 units

SECOND SEMESTER

Graduate Critique Seminar (GR-500)	3 units
Graduate Tutorial (GR-580)	3 units
Art History (ARTH 501, 503 or ARTH of Major) (See below for requirement)	3 units
Critical Studies Seminar (CS-500) or Elective* (See below for requirements)	3 units
Elective*	3 units
Visiting Artist Series (GR-502)	0 units
Graduate Studio/Intermediate Review (GR-592)	0 units

THIRD SEMESTER

Graduate Critique Seminar (GR-500)	3 units
Graduate Tutorial (GR-580)	3 units
Art History (ARTH 501, 503 or ARTH of Major) (See below for requirement)	3 units
Critical Studies Seminar (CS-500) or Elective* (See below for requirements)	3 units
Elective*	3 units

FOURTH SEMESTER

Graduate Critique Seminar (GR-500)	3 units
Graduate Tutorial (GR-580)	3 units
Elective*	9 units
Graduate Studio/Final Review (GR-594)	0 units
MFA Exhibition and Catalog (GR-599)	0 units

TOTAL

60 units

*Electives include: Graduate Art History or Critical Studies seminars; tutorials; Teaching Practicums; Directed Studies; undergraduate Liberal Art courses and undergraduate courses, including Intensive Courses.

MFA Art History Requirements

Candidates for the MFA degree are required to take a total of 9 units of Art History consisting of 6 units of Graduate level Art History (ARTH 501 or 503) and 3 units of a Contemporary Art Issues or History seminar within major area (PA, PR, SC, PH, FM, NG, DM). This may be an undergraduate class. These units are to be completed within the first three semesters.

MFA Critical Studies Requirements

Candidates for the MFA degree are required to take a total of 6 units of Critical Studies (CS 500). It is required to take 3 units (one Critical Studies class) in the first semester. The additional 3 units (one Critical Studies class) may be taken in their second or third semester.

MFA Prerequisites

All students must enter the MFA Program with 6 units of Art History: 3 units of Modern or Contemporary History / Theory and 3 additional Art History units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or any other accredited College or University. These credits are not included in or counted towards the 60 units required to receive an MFA.

MFA Exhibition

Graduate students must register for the MFA Exhibition in their final semester. ALL graduating students must register for the Spring MFA Exhibition and pay an MFA Exhibition fee of \$250. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in the fall semester (dates, times, and rooms to be announced).

POST-BACCALAUREATE CERTIFICATE REQUIREMENTS

Curriculum Requirements

FIRST SEMESTER

Post-Baccalaureate Seminar (PB-400)	3 units
Art History (undergraduate or graduate)	3 units
Critical Studies Seminar (CS-500)	3 units
Undergraduate electives	6 units

SECOND SEMESTER

Post-Baccalaureate Seminar (PB-400)	3 units
Art History (undergraduate or graduate)	3 units
Tutorial (undergrad or graduate)	3 units
Undergraduate electives	6 units

TOTAL

30 units

Note: The Pos-Baccalaureate program is a full-time, two

semester resident program of study. Registration for anything less than a full-time, two-semester course of study in the Postbaccalaureate program requires approval of the Graduate Program Director. Please see the Student Handbook for additional information.

POST-BACCALAUREATE AND GRADUATE COURSE DESCRIPTIONS

Post-Baccalaureate (PB)

PB-400

Post Baccalaureate Seminar

3 UNITS

All Post-Baccalaureate students will enroll in the Post Baccalaureate Seminar, which will focus on critiques of student work from all disciplines represented in the Post Baccalaureate program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips

Art History (ARTH)

ARTH-501

The Decades: Why Painting?

3 UNITS

An investigation and discussion of the work of five significant painters of the second half of the 20th century – Willem de Kooning, Philip Guston, Agnes Martin, Alice Neel, and Gerhard Richter – and of their connections to work by other artists then and now. A subtext is, why or how painting as an art continues despite all the (good) reasons for its demise. The class will read the artists' writings and writings about them, look at art works in museums and galleries, watch films and videos, and curate imaginary exhibitions. A photocopy reader and/or handouts will be available in time for the first class section.

Satisfies MFA Art History, History in Major (Painting), or elective requirements.

ARTH-503

Graduate Seminar in Art History and Criticism

3 UNITS

This seminar examines in-depth specific topics and movements in art history and criticism. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Satisfies MFA Art History or elective requirements

ARTH-598

Directed Study

1-6 UNITS

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History Directed Studies require a proposed reading list. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

Critical Studies (CS)

CS-500

Graduate Seminar in Critical Studies

3 UNITS

This seminar will explore visual, cultural, aesthetic, and philosophical movements in contemporary theory and criticism. Topics may vary from semester to semester and from instructor to instructor. Please refer to the Course Descriptions Supplement for specific course descriptions.

Graduate Courses (GR)

GR-500

Graduate Critique Seminar

3 UNITS

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-502
Visiting Artist Series
0 UNITS

The Visiting Artist Series is designed to supplement the MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place on campus at 800 Chestnut Street as well as in galleries, alternative spaces, studios, and museums to further expose students to a diverse range of artists and art. Visiting artist lectures will typically occur on Friday afternoons, but some lectures and/or meetings may be scheduled at alternative times, including Saturdays. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions.

Attendance is required for all students. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.

GR-580
Graduate Tutorials
3 UNITS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Critique Seminars is at Third Street Graduate Studios.

GR-592
Graduate Intermediate Review
0 UNITS

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594
Graduate Final Review
0 UNITS

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

GR-596
Graduate Internship
3 UNITS

Internships on or off campus are available to graduate students and carry three semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Graduate Internship course. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, in consultation with the on-site supervisor.

Graduate interns are expected to work a minimum of 90 hours on site (an average of six hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals as a teacher, artist-in-residence, apprentice, or administrative assistant.

GR-598
Graduate Directed Study
1-6 UNITS

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

GR-599
MFA Exhibition
0 UNITS

Each graduating MFA student is required to participate in the thesis exhibition by exhibiting work at Fort Mason and by contributing time to a specific task, such as planning, installation, publicity/publication, public events, or staffing the information desk. Attendance is required at class meetings each semester and for the tasks at the exhibition. See the Course Descriptions Supplement for the dates and times for the class meetings in the fall and spring semesters.

ASSISTANTSHIPS/PRACTICUMS

GR-597
Teaching Assistantship
0 UNITS

Teaching assistantships are available for second year MFA students by application. Information regarding application procedures can be obtained from the Graduate Director. Teaching Assistantships are not required nor carry units.

GR-587
Graduate Assistantship
0 UNITS

Graduate assistantships are available for second to fourth semester MFA students by application to the Office of Academic Affairs. Graduate Assistants assist faculty in Graduate ARTH, Critical Studies courses, or as assistants for special projects supervised by faculty. Students must be enrolled for 9-15 units to be eligible. Graduate Assistantships are not required, guaranteed, nor carry units. Information regarding application procedures can be obtained from the Graduate Director or the Office of Academic Affairs.

Teaching Practicum
GR-588
3 UNITS

The Teaching Practicum provides graduate students with the opportunity to work with faculty in the undergraduate classroom/studio based on a specific project proposal focused on teaching methods.

This course may be taken in conjunction with a Teaching/Graduate Assistant award. The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

KEY TO ABBREVIATIONS

USED IN COURSE SCHEDULE

Class Schedule

Period I	9:00am-11:45am
Period II	1:00pm-3:45pm
Period III	4:15pm-7:00pm
Period IV	7:30pm-10:15pm

Locations

R-DMs	Digital Media Studio
R-IS	Imaging Studio
R-CR	McMillan Conference Room
R-FM2	Filmmaking Avid room (on mezzanine)
R-LH	Lecture Hall
R-PA	Painting Department Office (next to studio 117)
R-PSR	Photo Seminar Room, above Studio 16A
R16A	Photo Studio (up stairway, past Student Services)
R16B	Seminar Room (up stairway, past Student Services)
R16C	Digital Media Studio (up stairway, past Student Services)
R20B	Seminar Room (near Jones St. entrance)
R101	Writing Lab (in the tunnel behind the Francisco Street stairs)
R102	Tutoring Center in the tunnel behind the Francisco Street stairs
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
TBA	To be arranged

NOTES

Registration Form

TERM: SUMMER 2004

Degree/Program at SFAI: ☐ BFA ☐ PB ☐ Summer MFA ☐ MFA ☐ Non-Degree

Last Name First Name Local Telephone Number

Social Security Number Date of Birth Major

Local Address City State Zip

Billing Address (if different from above) City State Zip

Name of person to contact in case of emergency Telephone Number

Title VI of the Civil Rights Act of 1969 and Title IX of the Educational Amendments of 1972 require the following information. **Please check the boxes appropriate to you.**

☐ Female ☐ International Student ☐ Hispanic ☐ White/Non-Hispanic ☐ Black/Non-Hispanic
☐ Male ☐ (non-resident alien) ☐ Native American ☐ Asian Pacific Islander ☐ Non-Resident of US

I GIVE ☐ **I WITHHOLD** ☐ permission for SFAI to release my Public Directory Information for this term as provided by The Family Education Rights and Privacy Act of 1974. **Seniors: If this is your final term, your choice now will remain after graduation.** "Directory" information is defined as: name, local residence and phone number, major field of study, current schedule of classes, dates attended and degree(s) conferred.

COURSE CODE	COURSE TITLE	INSTRUCTOR	DATES	DAY	TIME	CREDIT
				TOTAL UNITS		

How do you plan to pay for tuition? (please check one)

☐ PAYMENT IN FULL ☐ FINANCIAL AID/LOANS ☐ STAFF BENEFIT

CREDIT CARD NUMBER (VISA, MC & AMEX only) EXPIRES NAME ON CARD

☐ CHECK ENCLOSED (Please make check payable to SFAI)

I have read and agree to observe the rules of conduct, the academic and financial regulations, and the health/safety guidelines of the San Francisco Art Institute as published in the 2004-05 Course Catalog.

STUDENT'S SIGNATURE

DATE

For Registrar's Office Only:

☐ MAIL ☐ PHONE ☐ FAX ☐ IN-PERSON

Initials and Date



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2003
performance

IMPORTANT TELEPHONE NUMBERS

	(415)
academic affairs	749-4534
admissions	749-4500
advising/undergraduate	749-4533
advising/graduate	771-7020 x 4458
career resource center	749-4524
financial aid	749-4520
job hotline	749-4424
personal counseling	749-4587
registrar	749-4535
security	749-4537
store	749-4555
student accounts	749-4544
student services	749-4525